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AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

ISSUE 25 $1.50

WHO IS THE
Waddler
FIND OUT IN THIS ISSUE!
A STAR STUDDED STUDY OF CLASSIC CRITTERS AND THE MEN WHO MAKE THEM QUACK!

MEET CARL BARKS
IN A SPECIAL PICTORIAL PROFILE

SEE STEVE GERBER
IN AN ENCOUNTER WITH
HOWARD THE DUCK

REMEMBER THE FUNNY ANIMALS OF
FRANK FRAZETTA

VIEW AN EXCLUSIVE PREVIEW OF
ALLEGRO NON TROPPO

VISIT BARRYMORE DUCK
THE GREAT FORGOTTEN STAR
OF THE SILVER SCREEN

PLUS FILMS, COMICS, MORE!

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A SUPERGRAPHICS PUBLICATION

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issue 28
may-june 1977
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MEDIASCENE is a bi-monthly publication devoted to popular culture in multimedia, from the comics to the cinema.
SUBSCRIPTION RATES:
single issue $1.50 year $7.50
published by supergraphics box 448 lynbrook ny 11563
copyright © 1977 james steranko
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second class postage
paid at mineola ny

mediascene

With this magazine, **MEDIASCENE** is twenty-five issues old!

As we look at it, twenty-five has to be some kind of milestone—and for us it represents more than five years of publishing a new concept in magazines, experimental, fast-moving, graphically explosive—AND AIMED AT THE HEART OF CONTEMPORARY POPULAR CULTURE.

Always hard-pressed by deadlines, rising production costs, information gaps and the horrors of the postal system, we have steadily improved and polished the content, the color, the capacity and the credibility of the magazine. We've consistently scooped other national magazines with a host of exclusives (such as **Star Wars** and **Metal Messiah**) and given our readership concise, up-to-the minute reportage on a myriad of subjects, from comics to the cinema.

Visually, we take a back seat to no one. We realize that a considerable part of **MEDIASCENE**'s appeal is in its graphic approach, and with that in mind, have never taken shortcuts into the obvious and mundane—instead, always striving for maximum impact and excitement. In addition, we've managed to publish work by the best artists in the fields of fantasy, adventure, humor and science fiction: Adams, Alcala, Bode, Colan, Corben, Druillet, Frazetta, Gulacy, Hinga, Jones, Kane, Kirby, Katz, Kubert, Manoba, Nebres, Ploog, Severin, Smith, Wood, Williamson, Wrightson and many others.

According to the incoming mail, **MEDIASCENE** readers have come to expect the best, to take us for granted. We can't say we're entirely displeased. It all sounds kind of par—forget it! Somewhere within the perimeter of our format we usually conjure up a surprise or two—and this issue is no exception.

At the twenty-five mark, we swing into an area almost untapped by our previous endeavors—the world of funny animals. Granted we've tackled the animation field a number of issues ago. This time, we focus on an array of characters created for the printed page and even if they weren't, their artists and writers have made them take on a new life, separate from their celluloid selves).

If there's anyone out there who finds themselves enveloped in a mellow smile at the mention of titles such as *The Ghost of Buffalo Valley*, *Foodini Meadow and Christmas on Bear Mountain* they'll be pleased to find the author of those memorable tales prominently featured among these pages. For those who have never read *Ghost of the Grotto*, *The Old Castle's Secret* or *No Sock Variety*, E. B. Boatner's revealing profile of Disney Donald Duck artist, Carl Barks, will prove to be a lively and enlightening experience.

Barks' candid comments about his twenty-year association with the Ducks, his new-found fame and his philosophy of funny animal art is accompanied by a splendid sampling of his work, from comic covers to paintings including panels from several unpublished stories.

A duck for president?

A slogan like "Get Down, America!"

A whole new cult of duck freaks?

That's the way it looks—and no one can really explain why, not even the man who created the phenomenon, Steve Gerber. Though the unexpected is commonplace at Marvel Comics, even the most seasoned veterans scratch their heads at the mention of Howard the Duck.

"It started out as a joke," Gerber recalls. "But from the minute I saw him, I knew we had something more on our hands than just, y'know, a four panel gag or something. He was a real character from the very beginning, and very easy to write. Howard is really my conscience. It's more like he behaves, generally, the way I would like to behave. He's a lot nastier than I am, a lot more demonstrative and a lot more sarcastic, usually, than I am. I love him dearly, but sometimes I almost wish he'd just go away and leave me alone."

Any comics' fan will tell you, **Howard the Duck** has become a top-rated series with a monthly book, a giant Treasury Edition, a syndicated newspaper strip and possibly even a film career in the works. Howard's become so popular in the past year that the Disney folks have taken notice and given warning that legal action is pending unless the entire package is changed or put into the deep-freeze immediately.

Steve Gerber, who currently makes his nest in Las Vegas, gives **MEDIASCENE** readers an inside look at what it's like to live with a duck (trapped in a world he never made), and adds a personality profile of the world's most unlikely hero. A flamboyant tip of the derby to Gene Colan for taking time out of an impossible schedule to illustrate Howard especially for this issue.

The name Frank Frazetta has become synonymous with prehistoric vistas bristling with over-muscled barbarians, over-developed maidens and over-grown demons. Yet hidden in a near-forgotten niche of comic history is a completely different side of one of the hottest and most popular artists in the field today. Exactly thirty years ago, Frazetta began working for Standard Publications' comic line-up, producing dozens of logo headings for funny animal text features and a handful of animal character strips. A flock of Frazetta feathered and furred friends are featured within these pages.

Our single concession to motion picture animation highlights the new film, **Allegro non Troppo**. Currently in general release, **Allegro** makes use of no less than six classic musical pieces to develop a series of themes which utilize some of the most original, imaginative and funny animation to be found among the current output on the bottom today. Our pictorial preview of the Specialty Films release, is accompanied by Carl Macek's incisive detailing of the plot, the patter and the premise of this irreverent and sophisticated cinematic entertainment.

Late last year at Boston's famous Newsroom, we first slapped a bloodshot eye a spectacularly different concept in funny animal art—a painting titled *The Maltese Mallard* that parodied the classic Bogart film poster in words and images. Not long afterward, we met the peculiar pair that produced the piece, George Chastain and Jim Kent, the artist and writer respectively, had collaborated on a number of projects along the same lines, and were currently investigating the life of that famous poet, philosopher, vaudevillian, actor, author and director, Barrymore Duck.

Caught up in the madness of the moment (and completely beguiled by this delightfully twisted idea), we proposed a forum for their labors in this magazine. The results are in your hands. Jim Kent explains it this way:

"For years (ten in fact), we sat drinking beer and projecting fantasies while figures of majestic birds and dancing dogs dribbled from George's pen. The world swirled deliriously by as we struggled to find a life's work to invest ourselves to. Then one night, sitting in an ill-lit room bleary-eyed and bushy, the revelation struck. A forgotten classic, **Curse of the Hatched People**, flickered across the screen. Completely swept away by the awesome talents of Barrymore Duck, George and I re-dedicated our lives to the gospel of his acting. Who was this duck of mystery? Where had he come from? Why was he forgotten? We lost ourselves in the search for the truth."

Jim's reports on the fast life and hard times of Barrymore Duck appear uncensored and are published here for the first time. All the facts are true; none of the names have been changed. The portrait that emerges is one of triumph and of tragedy—and explores one of the most esoteric movements in the history of motion pictures (according to the Pundit): film noir, the cinema of futility.

George Chastain, who has a B.A. in art, lists his influences as a large, stuffed Donald Duck doll, TV, old horror films and comics. "Today's superhero comics are too metaphysical; the heroes are gods," he laments. "I'm much too cynical to worship at their altar, and find much more humanity and reality in the funny animal stuff—the Warners cartoons and **Barks**. Taking ducks as a somewhat arbitrary subject matter, I'm interested in seeing what variations can be worked on this simple and suitably absurd theme. It's pleasant work, and saves me the trouble of learning human anatomy."

Those who've seen his paintings (which are rapidly escalating in value on the original art market) agree regarding Chastain's remarkable characterizations, striking use of color and totally captivating themes. We're more than pleased to present a wealth of his work within these pages, and predict the brightest future for his upcoming endeavors. **Curse of the Hatched People** indeed!

More **MEDIASCENE** excitement coming up next issue with a science fiction special, kicking off with **Star Wars** and its sequels, a galaxy of pictorials and a cluster of exclusives guaranteed for the next ten thousand light years or the life of your current subscription.

Till then, take care.

STERANKO

MEDIASCENE BACK ISSUES FOR SALE!

No. 1 — Famous premiere issue on EC Comics, illustrated reminisce of Out to Mike Wong, Gene Colan, Dan Adkins, Wally Wood's and Jacobson, Big Don Newage set also spotlights the likes of Steranko, Wrap and comic reproductions. Full page likeness reproductions group by Steranko.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Fawcett's creation with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Fawcett's big two showed appears, along with articles on the Harley series. Group underground comic and an alleged mad lampoon by Steranko.

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and whites to the underground, all discussed and discussed in a chilling new article. Illustrated with dozens of vintage horror comic covers. "Creepy," the nameless, innovative graphic zine by Steranko, appears in the underground. Pictorial tribute to Weird Tales.

No. 4 — UNDER and THE COMICS is the theme of this special issue that examines the role of comics and cinematography. The controversial 8 page anti-war story "The Black" by Steranko highlights the issue, along with the story behind its creation. Plus more news, articles, features, and behind-the-scenes all told by Steranko.

No. 5 — Special ERICH AND SCI-FI issue featuring news, articles and art. Harlan Ellison published illustrations by Vaughn, as a feature, Larry Niven, Kirby Ingersoll and others. Definitive articles on Lovecraft and Howard, the Evolution of SF's most Distinguished in the Comics, and more on the horror heroes fair.

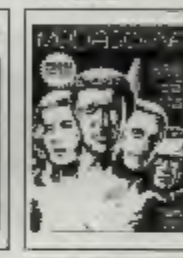
No. 6 — Big BURROUGHS issue, full of action packed facts and graphics. An article on Burroughs of the Pulps is featured along with great reproduction of Burroughs' John Carter's long and luminous career is reviewed with rare mid-Burroughs. Comic scene, punctuated with Mind, films, research and media fill out the package.

No. 7 — Colorful CRIME AND VIOLENCE issue. Tom Mankiewicz Journey to Mayhem Force. Featuring Mankiewicz career and entertainment coverage, interview with Mankiewicz author Dan Fredericks, writeup for crime thrillers by Max Collins and Clay Hartwood profile. Expanded news in Sci-Fi and media to go with help change to Mediascene.

No. 8 — Fabulous PIN-UP issue, packed with a special graphic feature of pin-up art from comics to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the multi-layered, along with pin-ups from the past. Larger comics, back and overlay pages are loosely illustrated with exciting graphics in a new redesigned format.

No. 9 — Amazing ALL-HERO issue featuring a photo-packed layout on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page map of Tarzan's Africa, Steranko unfurnished of his last heroes here, false, Comic, Kirby, TV and supernatural pulp stars! Conan, Flash Gordon, others. All the hero's news.

No. 10 — SCIENCE FICTION Spectacular! Illustrated by Wrightson, Kaluta, Wrap, Steranko, more. Giant double-issue packed with art and graphics, features, 6-Million Dollar Man controversies in color, 80's SF comics, complete Marvel of the Apes, SF on TV, The Great SF Illustrators, Incredible Hulk, heroes, films. A galactic Blockbuster!



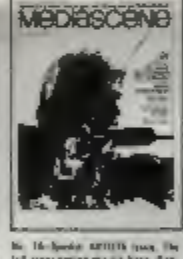
No. 11 Bold ADVENTURE issue for Larry Hollywood's Adaptor Films, The Return of The Ruby Women (Bradbury, Lovecraft, Epsilon), Pictorial Profile on Charles Bronson, Marvel Magic, Behind the Scenes of the Hollywood Lampoon Show, Large 32-page harvest, expanded news sections, more classic color with monochrome layout and features enlargement.

No. 12 — Big FILM issue. Special Preview of Godfather II. Steps Rogers to Gold, others. Pictorial of James Bond in Man With the Gold en Dun, The Warrior of Mystery, Agatha Christie and Her Mis-Marian Dr. The Orient Express, new report on Lucky Bruce, The Gangsters in film and fiction, colorful monochrome feature, all covers, film news, TV, fantasy adventure!

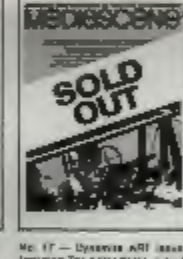
No. 13 — All Action issue, packed with photo coverage of The Great White Hope, Phantom of the Paradise, and The Legend of Billy Jack. Special feature on The Return of Sherlock Holmes with heroic centerspread poster in color. Photo focus on the new films, plus cover news, psychedelic, mass media news, TV, fantasy adventure!

No. 14 — Powerful ANTI-POP issue, featuring the most fantastic heroes in fiction. The Secret Behind The Shadow writers by his creator, Walter Gibson. Spectacular color 16pd centerspread introducing the Bad Teenage and Shadow Fan photo in-depth features on the Origins of Pulp Heroes. Preview of Tuesday, Tiger Tuesday, more.

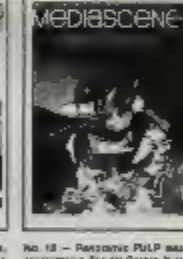
No. 15—Psychedelic COMICS issue. Vaughn Bode's shocking self-portrait in words and pictures. His last true love work, a penetrating look at Barry Smith, illustrated with a giant color centerspread, special feature on Jack Kirby's return to Marvel with exclusive Silver-pencil pencil of Fan Fantastic, The Art of Neal Adams with a full-page Tarzan.



No. 16—Special ARTISTS issue. The full story behind the old Kane, Bob and Barbara graphic complex. Master of the Macabre, Basil Wolfgang, Unsold by influences and examples in a special interview, final tribute to Vaughn Bode with an unpublished portrait by Edward Gorey, plus feature on Royal Flash, an parallel coverage on fantasy comedy.



No. 17 — Dynamic ART issue, featuring The Artist Behind, a look at the flying knights of WWI in comics, satire and films, with a cover Steranko centerspread, Edgar Rice Burroughs behavioral portfolio by Frank Frazetta, the Case Against Superman by Jerry Siegel, overview of Vaughn's Pan fantasy films, more.



No. 18 — Fantastic PULP issue highlighting The 30 Rarest Pulps with cover reproductions, How I Paint The Shadow by Steranko illustrated with previously unpublished art, Behind The Mask, origins of the great Pulp heroes; The Shadow of the Comics, introducing Detective on pulp, new visual novel, more.

No. 19—The SCREEN AVENGERS issue with 24 exciting Lion and Iron lifted 14-page feature on the heroes and villains of the Saturday afternoon serials including The Spider Flash (Jungle, The Shadow, Captain America, The Phantom, Ace Drummond, scores of others. Comics, Bob Tracy centerspread.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams color cover. 8 1/2 x 11 in the Cinema, a Created Conan by Robert E. Howard, Jack Kirby's First Kingdom with Mysterious map, Wood's Wizard King, Tolkien, the Magician of Middle Earth, full-color centerspread by Steranko, Comics, media news.

No. 21—A FILM ANIMATION SPECIAL featuring the history of the cartoon from McCay and Disney to the present. Bob Clampett's Jean Carter of Mars, Popeye, Rotoscoping and Wrightson Profiles on the Eight Greatest Animators. Chuck Jones cover, Hanna-Barbera salute to Warner Bros. funny animal comic story.

No. 22 — Sensational STAR WARS spectacular, covered with many colorful cover production paintings, reminiscent an and a color poster centerspread, Frank Kelly's Star Wars comic, Superman of Pre Cinema, King Kong poster art, Ralph Bakshi's Wizards, sci-fi film preview, comics, films and media news.

No. 23 — The SUPER WOMEN, from Charlie's Angels to Wonder Woman. An exclusive interview with Marvel's movie artist Alvarez and Dulpey, Philippe Druillet color centerspread, the future of the Batman; collecting original art, why and how, the Robert Schnell revisited, comics, media and more.

No. 24 — Famous FANTASY, with more sword and sorcery in the cinema and the new Eisner line. An exclusive interview with Conan, a Wolf and Ghost Boy Wars update, The Silver Surfer reprinted World Aftermath, Atlas's new SAS hero, Vulcan, premier centerspread on sword-wielding Red Sonja photo feature.

MEDIASCENE BACK ISSUES ARE IN SHORT SUPPLY-GET YOURS WHILE THEY LAST!

MARVEL COMICS
ACCOUNTING DEPT
STAMP OUT
MENTAL
HEALTH
BULLPEN
KEEP OUT!
HOWARD
STAN
FOR
PREZ!
Gene
Colan

HOW DO I AMUSE THEE?

LET ME COUNT THE JOKES!!

When Starlinko phoned to request a couple thousand words from me on the subject of HOWARD THE DUCK, I almost declined. "I really don't know what's left to be said," Starlinko admitted, "so much has been written already." And I found myself grunting in agreement. Enough already. No more analyses. No more interviews. No more speeches at comics conventions. Stop. Retreat. Retrench.

I'd come to believe that whatever else I had to say about Howard could best be conveyed by the stories themselves; that talking so much about the character was seriously impairing my facility for scripting his adventures, that I was spending too much time as an unpaid P.R. man and not enough as a writer.

Besides, I was sick of the sound of my own voice, sick of helping to glamorize an industry that is more in need of public vivisection, sick of trying to explain the obvious to an audience that believes Spider-Man is serious and Howard the Duck should be funnier.

I was afraid, too.

I was afraid that if I accepted the assignment for **MEDIASCENE** all of the bitterness accumulated over the past two years would come spurting out uncontrollably and that once again I would incur the wrath of my employers, my colleagues, and the fans, none of whom for the life of him could understand what Steve was bitching about, all of who would say so publicly.

So I decided that unless I had something new to add, some clump of stuffing which only I, from my unique perspective, could jam into the mattress of legend...

Driving west on Sahara Avenue in the hundred-plus-degree heat of a Las Vegas night, I realized there was indeed such a clump.

Virtually all of the articles written about Howard to date have focussed on the phenomena he represents: the spiralling prices of collectable comic books, the return of intentional humor to the medium, the anti-anti-hero, the resurgence of fantasy in popular culture. Little had actually been written about Howard himself, about his evolution from sight gag to parody vehicle to fully realized characterization. As it happens, I'm an authority on the subject.

Four years ago, I needed a visual joke that would top a barbarian leaping out of a jar of peanut butter, rampaging through a Florida farmhouse, and galloping away into the Everglades. The magazine was **Adventure into Fear 19**. The story was *The Enchanter's Apprentice*. The joke was a talking, cigar-smoking duck from another dimension, a refreshingly cynical, sardonic voice among the ploddingly sensual demons, warriors, sorcerers, swamp monsters, and construction workers who "peopled" the story. Nameless, lacking any personal history, the duck's outstanding characteristic was, of course, his funniness. And since Howard "died" shortly after his unspectacular christening in a caption in the next issue (**Man-Thing 1**), he remained in this zygote stage for a year and a half. A fall presence, a teaser.

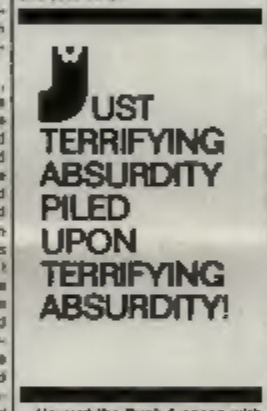
Of necessity, this began to change with Howard's first solo appearance in **Giant-size Man-Thing 4**. The strip needed an attitude, a direction. The protagonist needed a past.

Some components fell readily, naturally into place. Howard's world, which would never be depicted visually, was inhabited by other anthropomorphized animals like himself. Like the cartoon worlds of Disney and Warner Brothers, Howard's world probably contained more than one intelligent species. (As Howard was not a vegetarian, I concluded that there must be "lower animals" also in his universe.) Unlike the Disney and Warners worlds, however, Howard's reality was beset with the same plethora of social ills and personal vicissitudes which human beings confront daily. And the same, or similar, laws of nature applied there, too. (Example: If Wile E. Coyote gets run over by a steamroller, the result is a pancake-flat coyote who can be expected to snap back to three dimensions within moments; if Howard gets run over by a steamroller, the result is blood on asphalt.)

It was also apparent to me, from the outset, that Howard hadn't fared well in his native universe, that he was as much an outsider among his own kind as among the "hairless apes."

The strip's initial direction seemed obvious. It was intended to complement the Man-Thing lead feature; it required an horrific element; it had to be played deadpan. No jokes. Just terrifying absurdity piled upon terrifying absurdity. Hence, the Man-Frog and the Hellcow. (A confession. As bizarre as it sounds, I hadn't even noticed that Howard's first two antagonists were other animals. My sole purpose at the time was to rupture the then-prevalent horror clichés, to present, as it were, the lighter side of vampire tales and armgh-I'm-changing stories. After three years of scripting **Man-Thing**, **Morbius**, and **Tales of the Zombie**, plus an occasional yarn for **Dracula Lives** and the Lilith, Daughter of Dracula series, I had reached a point of saturation. I could no longer take these things seriously, and I wanted the readers to know it. I wanted all the mood-building tactics of the writer's craft to be rendered transparent, then made ridiculous by the presence of the Duck.) The trick, as I perceived it, was to repulse and convulse the reader simultaneously. It worked.

But the limitations of this approach became clear as soon as Howard was awarded his own magazine. To survive, Howard had to break the constraints of a one-joke strip.



Howard the Duck 1 opens with Howard on the banks of the Cuyahoga River, contemplating suicide. The horror has been turned inward, but it's still laughable. He's still a duck. And to most readers, he's still little more than a parody of Donald and Daffy, a "funny animal" with the pathos of Ben Grimm. For better or worse, I was already beginning to see him as more.

Consider: he's been yanked out of his familiar environment and thrust into a situation utterly alien to him. He's had no smoking for two years. He has no one to talk to, no one to care for, no one to be supportive of him and no way out. He is "trapped in a world he never made," and like any prisoner he is dying by degrees.

The direction of the strip and the development of the character changed again at this juncture. It was still a one-joke strip. It is even today. But it's a different joke, whose punchline is, "Hey! This is no joke!" There it is. The cosmic giggle. The funniest gag in the universe. That life's most serious moments and most incredibly dumb moments are often distinguishable only by a momentary point of view. Anyone who doesn't believe this probably cannot enjoy reading **Howard the Duck**.

Even many of those who do enjoy the book have failed to perceive all the implications of that premise. For example, Howard's inclination to suicidal depression persists to this day. Generally, the only thing standing between the Duck and self-destruction is the appearance of something more interesting to divert his attention from his own situation. Moreover, it's my personal opinion that such was the case *before* Howard "blinked out" of his own universe. Which accounts for his consistent ambivalence at the outset of every new adventure. On the one hand, he craves the life-sustaining excitement of a new experience; on the other hand, his instinct for self-preservation (and this must be understood as preservation of a world view, a mind set, not merely a physical body) cautions avoidance of the unknown at all costs. Most humans, incidentally, are stuck in this same double-bind, this ongoing approach-avoidance conflict with growth-enhancing experience. Howard's case differs mostly in its severity, given his unusual problem and his cyclothymic personality.

Howard's style for resolving the conflict is to stand passively on the sidelines until the action encroaches upon his personal space. Then he acts to maintain or, occasionally, accidentally, to enlarge his boundaries. Outwardly, this behavior appears "sensible," and Howard would steadfastly deny any statement to the contrary. He never notices romance that he is drawn to situations which will eventuate his involvement.

Howard does not, as **The New Yorker** asserted, "subscribe to mainstream Social Darwinism." His bent is more existential, and he is perhaps the first comic book exponent of situational ethics.

Enter Beverly Switzler, an interesting and complex character as Howard himself. They are attracted to one another on sight, and acceptance follows attraction almost immediately. By the second issue, they're sleeping together—or at least in the same bed. What they do there, besides snooze, may stand as one of the great unsolved mysteries of comics. I offer no hypotheses. Like everyone else, I wonder: their lips seem to be more emotional than physical, but there's definitely an undertone of sexuality as well. And they touch each other more frequently and more spontaneously than almost any other male and female pair in comics.

The reasons for their mutual attraction are easier to elucidate. Howard is probably the most interesting personality Bev has ever encountered. Bev is probably the most tolerant personality Howard has ever encountered. Each feels free to express a full range of emotions in the other's presence. He makes unaccustomed, but welcome, demands on her intellect. She sets an example of patience while refusing as adamantly as he to take any bullshit.

But there's more to this bizarre relationship. There must be. Beverly Switzler is an attractive woman in her middle twenties—yet there seem to be no men in her life. Since they are not excluded ideologically or by sexual preference from her sphere of relationships, where are they? Why is she palling around with a duck instead?

The answer lies in her past, which remains as shadowy and fragmentary as Howard's. Her only documented love affair (**HtD 17**) ended in disaster. And there is reason to suspect that the rest of her history may be as messy as the Duck's. But equally significantly, she survived it, though, like Howard, without establishing any noticeable direction for her life. Howard, then, may be her buffer against more threatening relationships, while she serves as his ingress to humanity.

This could go on forever. Howard's personality and his relationships are a source of endless fascination for me. But since they may not be for everyone else, I'll close with a quick note about where that irascible, unpredictable personality is headed in the near future.

Upcoming issues of **Howard the Duck** will be returning to the simpler storylines of the first half-dozen issues. The characters will remain as complex, of course, but the structure in which they're presented will be pared back down to its essentials, as in "Thief of Bagmom" in the **HTD Annual**. We'll be seeing further delineation of Beverly's character, the budding romance of Winda Wester and Paul Same, and a bit more, well, slapstick.

Howard The Duck is still a personal strip, and will continue to reflect my concerns—those movements, mind fads, and the constant struggle within and without between individual freedom and social responsibility. It will continue, I'm sure, to be controversial.

But I intend, for the most part, to stay on the sidelines of the controversy until the action encroaches upon my personal space.

Steve Gerber

WHAT HAS SIX LEGS AND QUAX?

A three-handed pinochle game with squeaky cards? A thark with a thore throat? Mel Blanc, Clarence Nash and Steve Gerber in a heated conversation? *No!* It's **The Barx Brothers,** a wacky, new poster from Supergraphics. This giant 20"x26" full-color print painted by George Chastain, is a cocoanut classic, and not just a pile of horsefeathers. As refreshing as a day at the races or a night at the opera, **The Barx Brothers** (no relation to Carl) is a brilliant rendering of the three puddle paddlers caught in the act of plucking a burlesque beauty. Join the distinguished audience (look closely now, and try to identify them) for just $3.00 plus .50 postage and handling.

Waddle with Barrymore Duck through the twisted alleys of fowl-play and quack-action in **The Maltese Mallard.** It's a classic movie poster by George Chastain, 20" x 25" in size, and available for just $3.00 plus .50 postage. This is the film that clutched audiences by the pinfeathers, and set the pace for hardboiled-egg tales of deduck-tion. Barrymore leads with his beak, and doesn't mind stepping on a few webbed toes in the search for the mythic black bird.

DEALERS!
DEALERS!
DEALERS!

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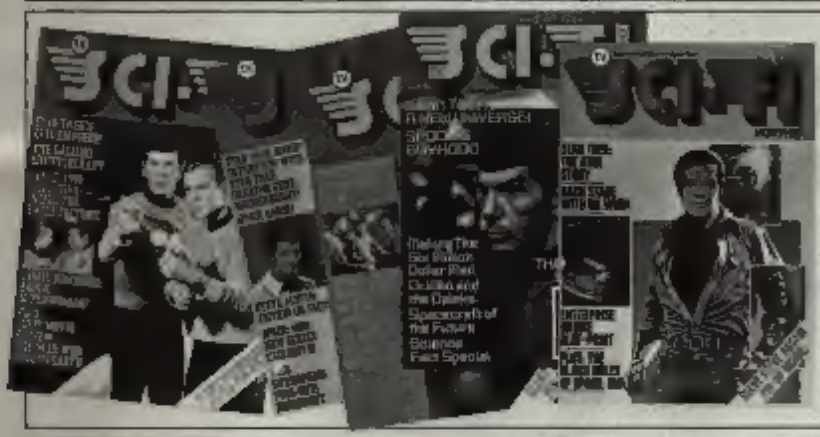
"...his mighty chest heaving and quaking with sweat, he red as grapped in his blood-smeared hand, shook his black mane. In that moment, he was not king of Aquilonia; he was again lord of the black corsairs, who had hacked his way to lordship through flame and blood." Only Robert E. Howard could have created CONAN—and only Barry Smith could have brought him to life so vividly. Here is Smith's most savage and spectacular battle scene, in a blazing new full-color print just published by SUPERGRAPHICS—**Lord of the Black Corsairs.** His fans and followers have demanded more—and unanimously agree that this is the greatest CONAN of them all! Quality reproduction on enamel finish stock and available at $4.00 plus .50 postage.

A SPECTACULAR NEW FULL-COLOR VERSION OF THE MARVEL TREASURY EDITION COVER BY BARRY SMITH

THE GREATEST CONAN OF THEM ALL!



If you think you've seen everything, you're in for a surprise! We've just received our first shipment of **SCI-FI MONTHLY**, an exciting, new magazine devoted exclusively to the television superheroes of science fiction. They're all here: Spock, Kirk and the whole Enterprise crew from **Star Trek**; Steve Austin, the **Six Million Dollar Man**; Dr. Who and the Daleks; the star-crossed heroes of **Lost in Space**; the beautiful **Bionic Woman**, the stars of **Planet of the Apes**; **Space 1999**—and more! **SCI-FI MONTHLY** is a high-quality tabloid-sized magazine printed in full-color on slick paper, and features dozens of photos and the most dynamic art this side of Andromeda.

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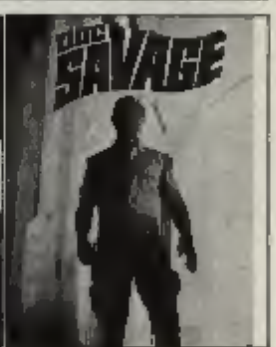

imported from England! Features on the recent movie, with color photos of Ron Ely and The Amazing Five. In addition to facts and illustrations from the current paperback and comics series. **THE DOC SAVAGE POSTER BOOK** literally unfolds, and unfolds, and unfolds to a staggering 22" x 33" full-color centerspread poster of the bronze giant. $1.00 plus .35

Barrymore
DUCK
in
CURSE OF THE
HATCHED PEOPLE
PRODUCED BY
VOLE LEWTON
DIRECTED BY
ROBERT WISEOFF
BASED ON A STORY BY
H.P.LOVECHAST

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RE and "THE CINEMA OF FUTILITY"

[Lines from Barrymore Duck's epitaph]

"Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."
MacBeth V, v, 24

It has been said that no great artist is recognised during his own lifetime, and that no great work of art can be appreciated except in retrospect. This is certainly true of the ill-fated and erratic career of Barrymore Duck. Long misunderstood for his many roles in films only now being recognised as classic, Barrymore Duck was throughout his career the most masterful proponent of the genre recently identified as Film Nul. Panned by critics throughout his life, and never taken seriously in his craft, he was in actuality the creator of scrupulously developed interpretations of the basic premise of Film Nul: futility.

It is not our purpose here to discuss the lengthy film career of Duck, or even to touch on his magnificent stage and silent screen accomplishments. Rather we would trace a development of his Nul school through the multiple incarnations in roles of his choosing over the years.

In his first sound film **The Lewd Angel** (Josef Von Sternbeak, 1930), groping for a convincing screen presence, Duck found in the character Umlaut the complete expression of extreme pessimism which his ruined silent career had left him. Unable to secure a part in American "talkies" due to the difficulties involved in recording his guttural brogue, he invested himself into his new role with a cynical fervor. The character Umlaut became the first in a series of "grim" characterizations which became his forte.

In the film, Umlaut is a successful vaudeville buffoon, well-fed, self-satisfied, and affectionately regarded by his fellow actors. When his fall victim to the charms of a beautiful woman who appears in the audience night after night (Marlene Dietdrake), his friends are at first amused and later irritated by his bloated ego, his new-found condescension and aloofness. His alienation from the world he has known becomes complete when, at the prompting of his paramour, he leaves the burlesque for a teaching position at the high school. This ill-considered action precipitates a downfall through his role in social standing. Umlaut, however, finds teaching a painful, shallow existence, his skill as an entertainer held in low regard.

In the final scene, we see him alone in his classroom after hours, deserted by his lover, snubbed by his colleagues, reviled by his students. We see in his stupefied expression his realization of the futility of achieving: in succeeding, we fail. The yin-yang of Film Nul was born. Grasping this allegory for a justification of the meaninglessness of his own life, or, more accurately, realizing the meaninglessness of justification, Duck adopted this blank expression as a personal philosophy to which he would turn repeatedly throughout his checkered career.

Approached by Fritz Friang to play the role of the hell-hit, Leopold Loos, in a film based on the unsolved Dusseldorf murders, Barrymore Duck accepted with the stipulation that he be permitted complete script approval. Friang was willing and, in a marathon three night session, Friang and Duck wrote the entire manuscript for X.

In his conception of Leopold Loos, Barrymore Duck reveals his vision of the human condition. A dropling, gibbering mental defective, Loos spends his changeless days locked away in a small room, constantly dressing and undressing the dolls which are his only friends. A child molester, closely pursued by an outraged populace, comes unexpectedly upon the idiot while seeking a refuge. Seeing an opportunity for escape, the criminal quickly changes clothes with Loos, and shoves him out on the street. Oblivious to the pursuit which he mindlessly eludes, Loos is delighted with his first real taste of unrestrained freedom. In the famous scene in which he is at last apprehended sitting on a motionless wooden horse on an abandoned merry-go-round, the ride represents the cycle of existence and the futility of movement.

This revelation eludes the half-wit even 20 years later, when, just released from a mental institution, he walks down the streets of the town once more. Even the optimist, Loos is enjoying the sense of freedom which he is experiencing. As he approaches a newsstand we hear the cry of a hawker proclaiming a fresh outbreak of molestations. As the camera zooms in on the face of Leopold, the viewer realises that nothing has really altered in all the time that has passed; the cycle has only completed its course and is ready to begin anew. Only Loos, the eternal victim, remains ignorant of his inescapable persecution, reflecting in the vacant stare of his final close-up the total lack of comprehension of his unalterable fate. He becomes the personification of the human race, and we recognise the inability of his innocence to protect him from a fate which is neither vindictive nor concerned.

Upon returning to America to re-create his highly acclaimed stage success in the film version of the play **Drakula**, Duck inaugurated his collaboration with Toad Browning. That same year, 1931, they started production on **Geeks**, the legendary classic of the grotesque. Browning's happy inspiration to teach Duck the art phonetically overcame the problems with his peculiarities of speech.

Geeks is an allegory concerning a well-to-do businessman who, during the course of the day, is accosted by one cripple after another. He is repulsed by their appearance and shoves them summarily aside, continuing about his business. When he strikes a cripple on the way home that night, he finds himself suddenly surrounded by the geeks. In the chilling conclusion, the barely recognizable figure of the businessman, now limbless and mutilated, is found on the sidewalk the next morning begging for spare change.

Alone in America once more, Duck began casting about Hollywood for a decent part. Roles were hard to come by and the studios seemed reluctant to commit themselves to the expensive overdubbing process that might be used to correct his vocal difficulties. Despondent and near the end of his funds, he gratefully accepted a non-speaking role offered him out of pity by one of his old cronies from the silent days, Groucho Bara. The pair of Duckso was added to the rather loose script of a new feature based on a Bara brothers stage act to be called **Duck Stew** (Last Canary, 1933). The friendship proved short-lived, however, when the clash of personalities on the set resulted in the removal of Duck from the [illegible] and the [illegible]

which he appeared).

The years 1934 to 1938 were stark and empty for the gifted but garrulous actor. Choice roles eluded him. Cinema "futility" primary actor was passed over for the lead of Duck Mantoe in **Petrified Pond** (Armadillo Mayo, 1941). He could only find bit parts in stellar films like **A Star Is Hatched** (Whipsnerr Wellman, 1937), and **After the Thin Mouse** (Wessel Van Dyke II, 1936). Duck lived a hand to mouth existence only by anonymously providing the voice for radio's popular mystery hero The Waddler. An artist, commissioned to do a cover for the spin-off **Waddler** pulp magazine, aptly used Duck's distinguished features for its model. Unfortunately, no one noticed, not even the radio show's sponsor, producer or director, and Duck was soon replaced as the Waddler's alter-ego.

In 1938 Barrymore Duck was re-discovered by John Frog and hit the comeback trail with his

CORBEN, HOGARTH, FRAZETTA...

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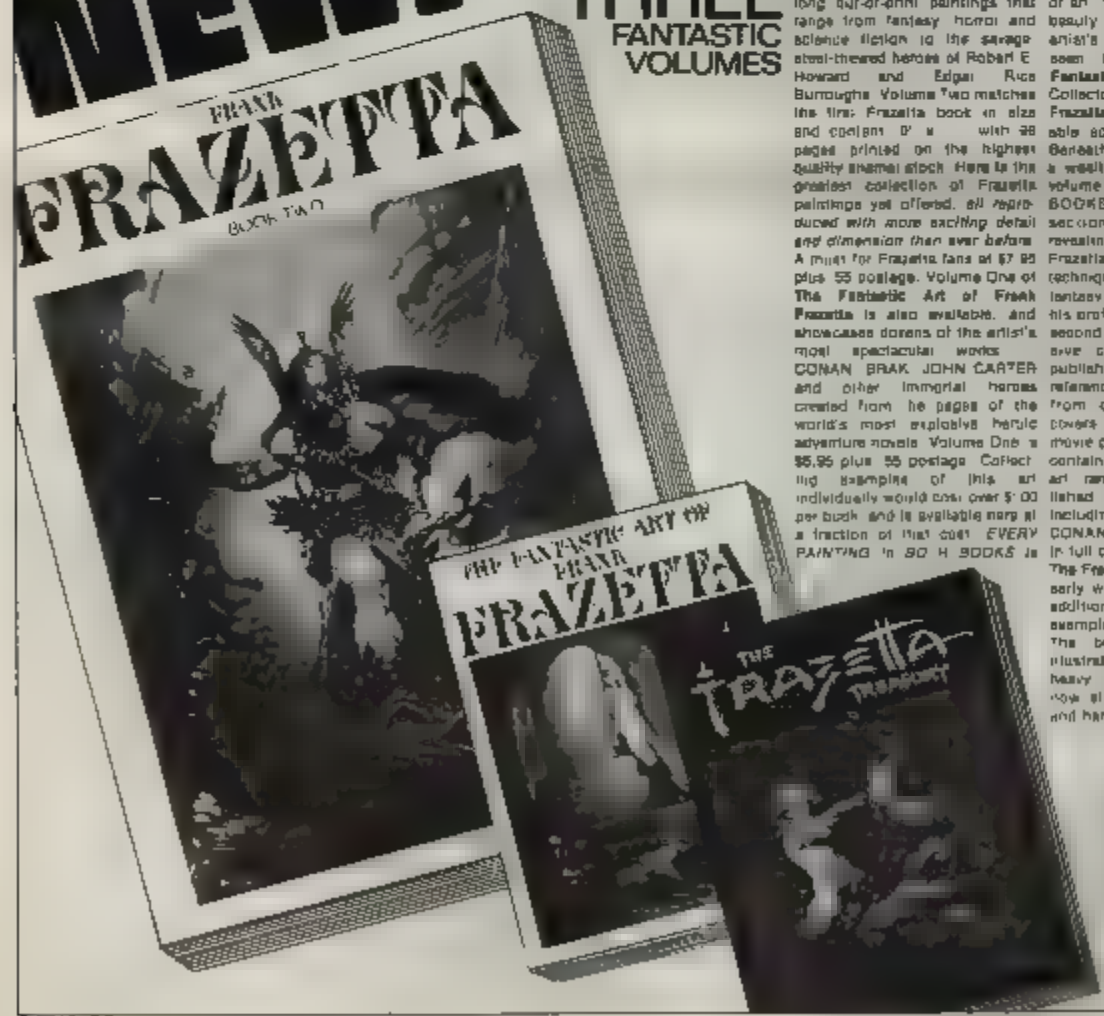

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THREE GREAT COLLECTOR'S EDITIONS BY THE ARTIST WHO GAVE YOU **CONAN!**

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tour-de-force performance as 'the stranger' in the cowboy classic Sagebrush. The film is particularly notable in the career of Duck as the first in which his amazingly altered voice is heard. Shot from the unusual perspective of a duck spirit in the human world, the entire film is set inside the bar in the town of Monument. As he confronts first one, then another of the saloon patrons, he finds himself unable to make contact with any of them. At first threatening, later joking and cajoling, he is finally reduced to pulveling, wheedling, and whining; all to no avail.

Clearly the allegory is more than apparent here: the saloon is the cosmos, its customers all humanity and Duck as always, is the outsider the interloper. It is difficult to say who influenced who in **Sagebrush**. It bears all the marks of a typical Frog western, yet the inescapable premise of futility of Film Nul is hammered home again in all its hideousness. The film is the product of two inspired artists possessed of differing philosophies expressed through a single allegory. However it was Frog who won the accolades. Frog who reaped the critical acclaim, and, at the season's end, it was Frog who won the coveted Oscar.

Still, Barrymore Duck's tour-de-force performance in the role did not go altogether unnoticed. The movie colony had taken notice and the offers for big roles came pouring in. After his long absence from the screen, Duck leapt at the chance to act. As the war years rolled in he hit a peak of creativity unparalleled in his career. **The Hound** (Sidney Landfarmer, and in fact

Duck adopted the blank expression as a personal philosophy to which he would turn repeatedly

unmatched by most of Hollywood's stellar figures. Many of the familiar titles carry on the dismal theme of pessimism, the loveless lovers of **The Maltese Mallard** (John Rooster 1940), the empty existence of **Citizen Drake** (Orson Whelp, 1941) the perverted duality of **Dr Dzaiyll and Mr. Hyde** (Doggin Mammowlian, 1942), the suicidal stranger of **Short Jacks Dusk** (Frank Cotra, 1943) the vitriolic Americanism of Duck in the unforgettable **Casamalbianca** (Jackal Curtiz 1943).

There seemed to be no stopping him. With each succeeding role his characterization improved, the parts became more memorable. He was a great actor in the prime of his life, the public adored him, producers clamored for his talents. And then, as so often happened in this quixotic career at the height of his success, disaster struck Barrymore Duck.

So much praise, in the wake of so long a silence had its effect on him. Duck became pompous, vain, and most of all, extravagant. Legendary were the tales of week-long parties thrown at his Hollywood chateau or on his newly purchased yacht. He rubbed shoulders with the cream of society, keeping up the frantic pace of all-day shooting schedules and all-night revels.

Rumours started in jealous quarters of Barrymore Duck's long time affiliation with the German cinema, and the connections he was supposed to still have there. The sly accusation arose that he was an alien, dodging the U.S draft while the he-man of Hollywood were off defending the country. (In actuality Duck had early in the war attempted to enlist, but had been rejected because his feet would not fit regular army issue footgear. Vain to the end, he refused to raise the fuss in his defense preferring ruin to further humiliation.

Ostracized by Hollywood, but still deeply in debt Barrymore Duck set out to find work. The old doors were closed to him.

Singlemindedly pursuing a truth apparent only to himself, Duck became the messenger of Film Nul itself.

People who had begged to see him before were always out when he called. The big time movie men had turned their backs on him. He began to accept character roles in cheap horror films where his reputation for sinister malevolence was crudely used to lend an air of menace to bad productions. He played an endless array of mad doctors and crones. A deeply sensitive personality at heart, he sank further and further into bitterness losing respect for himself and for his art. He was often moody and irritable. He developed a reputation for a temperamental nature, flying into unaccountable rages and outbursts of violence over trifles.

It was at this time that he was transformed, at the request of producer Vole Lawton who wanted him for the 'B' chiller, **Curse of the Hatched People** (Robert Wiseoff 1944). Duck now saw a new side of Hollywood the world of B-pictures which within their limitations, were free from front office interference. He and producer Lawton recognized each other as kindred spirits chafing to express themselves through Hollywood's escapism. They became fast friends, seeing in each other qualities of refinement and culture unknown on the back lots. Duck became excited about film-making again, he stopped drinking, he lost his paunch, he began contributing ideas to the production. Of Vole Lawton, Barrymore Duck is reported to have said, 'he rescued me from the living dead, he restored my soul to me.'

If Duck felt a debt of gratitude to Lawton, he forgot it when he went into production for himself, taking with him major

CONAN ISSUE of Marvel's fan magazine **FOOM**. Here are 32 action-packed pages devoted to the great Cimmerian and his exploits with art by Barry Smith, John Buscema, Alfredo Alcala, the Severins, Tom Palmer and others. There's a 2-page interview with Conan writer Roy Thomas, a new Conan checklist and an article on The Man Who Created Conan. $1.25 plus .25 .50 postage.

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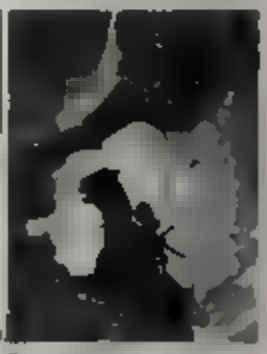

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members of the Lawton production crew including director Robert Wiscoff to make the thoughtful sci-fi thriller **Today the Earth Still Stood**. Though intended to be the definitive statement of Film Noir the film was a critical and financial disaster. Spurned at the box office, the newly formed production crew and Duck's personal fortune both evaporated rapidly. It was not until **Moonstruck Boulevard** (Billy Wildebeast 1950) that Film Noir truly found its definitive expression. Strangely enough, the film was the product of another mind, that of Wildebeast himself, although admittedly working under the influence of Duck over the years.

Boulevard is the story of an aged Hollywood star forgotten in his tumbledown mansion in Beverly Hills. The ancient actor (Barrymore Duck) lives alone with his butler (Ehrich von Bullschidt) behind mouldering walls until a gold-digging young starlet (Gloria Swansongh) stumbles into his refuge. At first disgusted by the drooling lecherous has-been she changes her mind when she learns of his stored up wealth. Cackling the not unwilling fossil into a hasty marriage, the young bride sets about getting rid of the old actor so that she can inherit his wealth.

Particularly memorable is the scene in which Swansong gets her inspiration to have Duck kill himself with overzealous trying to duplicate the stunts he performed as a star in his prime. Shot in the dismal library only by the light from the screen where a silent Duck picture is being shown (actual footage from some of Duck's greatest silent triumphs is actually used) it conveys a lurid, claustrophobic atmosphere as if all the characters are preserved under glass.

There follows a series of scenes juxtaposing the old films of Duck's youth with shots of the aged actor miraculously executing increasingly difficult stunts (leaping from the path of a speeding car his wife playfully tries to run him down with, scaling the walls of his house at her request, jumping from second story windows, and amazingly all done without the aid of a stand-in. Barrymore Duck truly demonstrating his remarkable physical agility in the filming of these scenes.

The film's climactic scene reveals the girl for what she is as she shrieks at Duck demanding that he duplicate a chandelier swinging scene from an old film (**The Adventures of Cock Robin Hood**, 92). Realizing that the woman he loves despises him, that his new lease on life is all a sham, Duck turns his back on the screaming hag she has become. In a thrilling single-track shot cameraman Gregg Riddent follows Duck out of his library down a hall and through the entire mansion, his wife's taunts echoing through the empty house. Mounting a staircase, Duck climbs astride the bannister and leaps into the air his veined face filling the screen in a brief moment of impossible triumph. Duck swings from the chandelier only to have the rusted chains rip out of the ceiling, sending him shattering to his death.

The question remains why would Duck allow an open parody of his entire career? The aged actor of **Moonstruck Boulevard** is obviously a gross caricature of himself. Already old having outlived most of his contemporaries, there was more pain than humor in the portrait of Duck in the film. A reasonable explanation for this is that Duck saw the role as a chance to put forth a personal statement of the inescapable reality of Film Noir. By putting his own career on the chopping block he is saying to the viewer "see the absurdity of my own life, the vanity of my aim, I'm ridiculous" and by extension, we're all ridiculous.

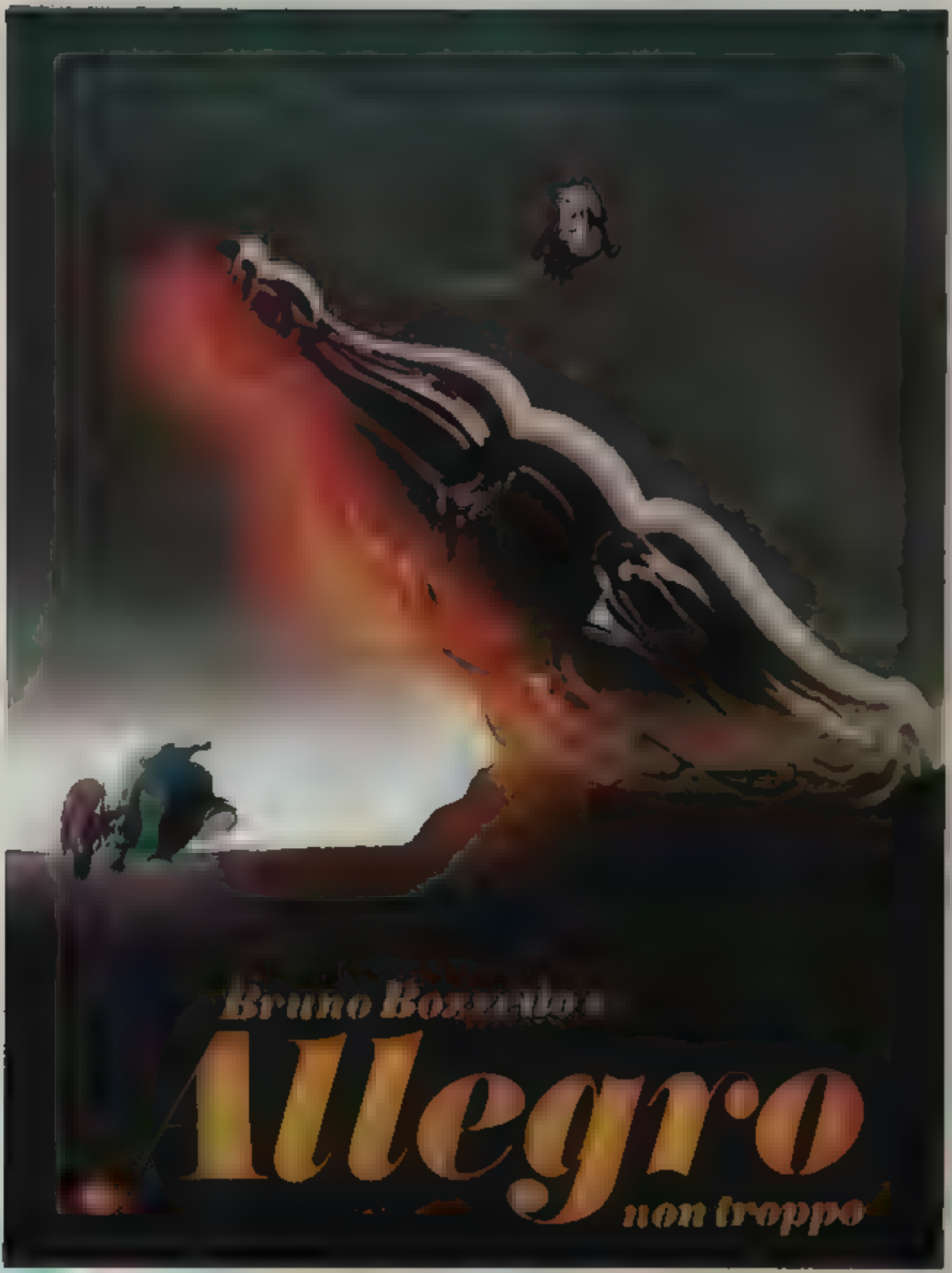
But purely as cinema, **Moonstruck Boulevard** succeeds as one of the better Noir films. A happy blend of inspired talents, Wildebeast's crisp direction, Gregg Riddent's fluid and supple camera, the exotic luxuriant, and often decadent score by Frank Quakkattan and Duck's flawless, frightening performance. The union makes for one of the great triumphs of Hollywood.

Barrymore Duck made one more attempt to do a Film Noir project, the ill-fated **Bleak Window** (Alfred Watchdog, 954). The film is concerned with the story of a dramatic danthepile confined to his hotel room by his illness. The invalid is totally isolated from the world, having no friends, unable to leave his room, only rooftops visible from his window, his TV unable to pick up anything but static.

Plagued with problems from the very start, **Bleak Window** was set back by studio strikes, loss of financial support, spiraling costs, the failing health of Duck himself and a general atmosphere of disinterest. Though never completed the footage that was shot indicates the film could have been a masterwork in spite of the lifeless plot. The remarkable "shower" scene, in which Duck attempts to take his own worthless life by drowning himself in the shower is one of the most gripping moments in the history of cinema. Enthusiasm for the project waned, however as the filming dragged on. A shadow of his former self, Duck was constantly falling asleep on the set. Unable to rally his failing energies, he was forced to abandon the project. Watchdog himself, when questioned about the aborted film, responded in typical Watchdog-ian manner. With a wry smile he remarked "It was too bleak for me."

Although the victim of many indignities and unfair treatment throughout his life, Barrymore Duck emerges as a total artist. Singlemindedly pursuing a truth apparent only to himself, he is the creator of countless artful performances. Ultimately, the life of Barrymore Duck has become the message of Film Noir itself: struggle is useless, all is futility.

Jim Kent


Bruno Bozzetto
Allegro
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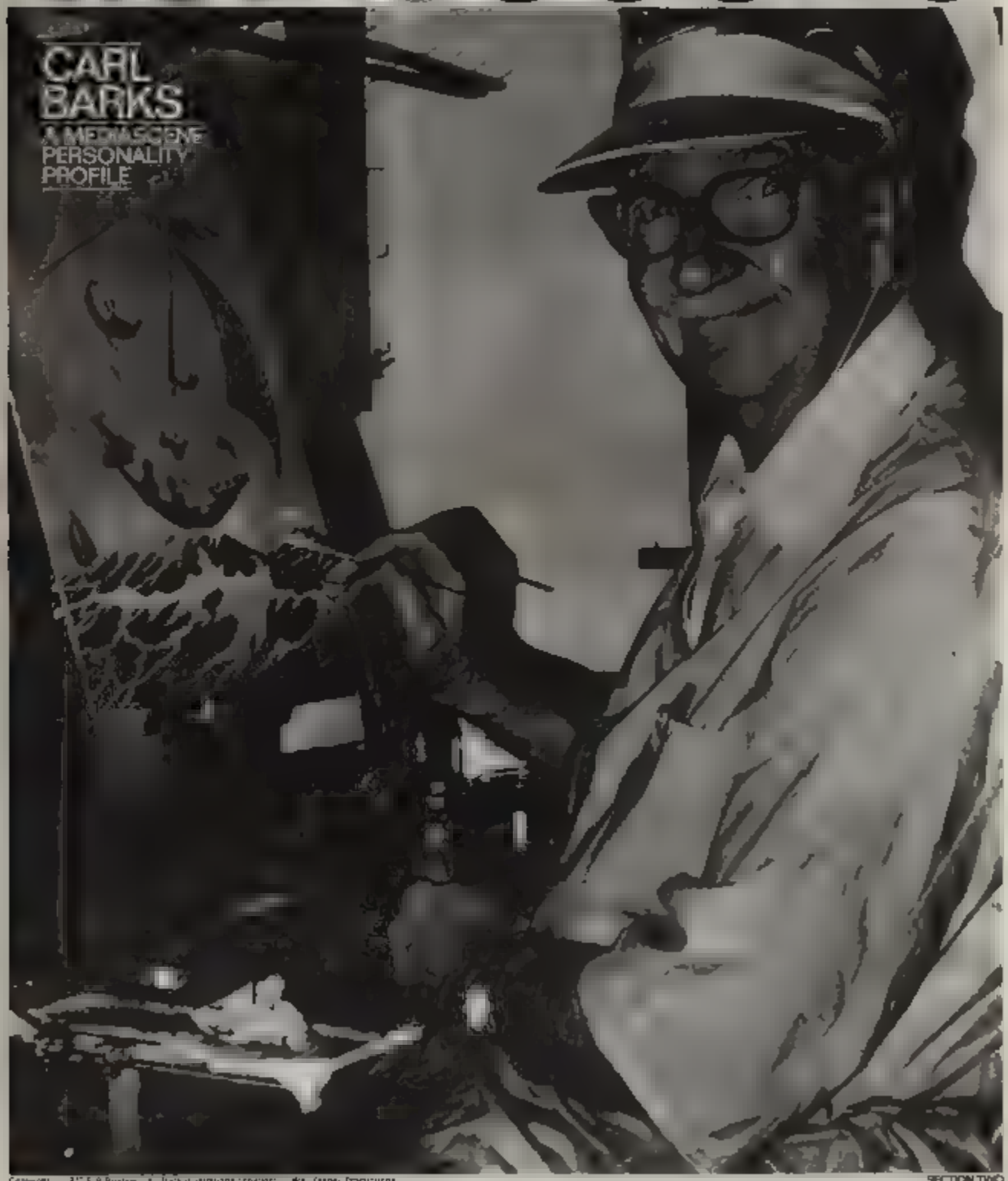

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CARL BARKS: FROM UNKNOWN DISNEY DUCK ARTIST TO WORLD-WIDE FAME: A MEDIASCENE PERSONALITY PROFILE!

BARKS & QUACKERS

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Carl Barks who drew Donald Duck and his kin for over two decades, retired in mid-June 1966. For twenty-three years he remained the 'Duck Man' of "the good artist' to two generations of grateful readers who grew up with their sense of humor, their world view and their vocabularies shaped by the duck stories.

This is not an understatement: there are few other places where the author could have learned the word 'treachous bouy" at age five other than in Walt Disney's Comics and Stories #7. Barks' vocabulary was sophisticated and precise, and his singular turns of phrase stuck. 'Oh my short and stunted life!' 'I'll dwell in the Valley of Debt forever!' 'We'll have the old-fashioned kind of wedding where the bride does handsprings and the groom is carried in on a ray!' 'Ten thousand turkeys pecking coconuts--let's not think of it till we have to face it!' 'Gladstone may be a dope six days a week but this is Monday!'

Despite the influence he had on his many readers and the pleasure he gave them each month, he remained hidden behind the Disney aegis from all but a few determined fans until the early 70's. About that time the comic book renaissance brought Barks and many of the other veteran cartoonists to the attention of the fans, much as the movie **The Sting** rekindled popular interest in ragtime and focused attention on Eubie Blake and other nearly forgotten musicians.

At first Barks was pleased but puzzled by attention from his fans. "I never could see any reason for writing an author myself," he mused. "I used to read Zane Grey and all those guys, but it never occurred to write them a letter. I never even thought of writing a letter to those news features like 'Dear Abby' who have letters as part of their business. I've always been a little bit embarrassed about expressing my opinion to somebody who's a total stranger."

Nonetheless, Barks graciously answers and reanswers questions about his work, his ideas and modus operandi. "I knew I had to do 7 ten-page Donald Ducks every year," he explains, 'and at least 4 Uncle Scrooges every year so it wasn't really an assignment. It was a schedule of work that had to get done. I would first think up a story--I never had to submit my scripts to the editorial office, so whatever writing did it censored myself. I would figure out what I wanted to draw at first. I'd want to draw horses. I would put Donald in a western type of story. Then I would think up a bunch of jokes that would fit that particular locale and that would set the pattern for the situations. I would get the duck into. When I had a bunch of pages dreamed up, I would start blocking them together into a synopsis. Once I had the synopsis pretty well done, then I would break it down into pages and stick in the dialogue. On a ten page continuity I'd get it all finished then I'd start to draw.

'On some of the longer stories, I'd get maybe seven or eight pages done then I'd get so tired of writing I'd start drawing. A couple of times I got myself into pretty bad messes. I'd have a story halfway drawn and no continuity written for the second half of it so I'd write the additional pages backwards starting with page 32 on back until made them come together.

"I tried to have a punch at the end of every page although sometimes the story wouldn't lend itself to that kind of a presentation. That's the way we learned to do it at the Disney studios working on the short cartoon stories--there had to be a little climax just about every two seconds as it went by on the screen--and that's the way it was in the writing of the short stories. At the end of every page I'd try to get something going."

Long before Barks reached this stage of his career he had worked as a printer, farmer, logger and diver in a railroad yard. But always in the back of his mind was the idea that he was really a cartoonist. "I thought I was a kind of a humorist," he says now. "So I illustrated a few gags and submitted them to one of those little gutter-jokе magazines (the Calgary Eye-Opener) that were out in the 1920's and they bought one of the drawings but turned down all of my jokes. Anyway, that started me thought, 'Oh my I'm launched!' so started doing more of them and eventually I began selling jokes along with the cartoons which got me some assignments out of the editorial office. mulled nearly every one of those assignments, but they kept on buying my stuff. Eventually quit working in the car shops and went to freelancing.

After his stint in **Eye-Opener**, Barks worked six years as an in-betweener in the Disney animation studios before he had a chance to illustrate the first Donald Duck script which Disney was considering as a monthly feature for **Comics and Stories**.

> "The fact that I am one of the few who does both the writing and drawing contributes a certain smoothness to the final product."

Barks did the artwork and some rewriting on that first story, 'The Victory Garden' which appeared in April, 1943. After that he provided his own scripts as well as artwork. His transition from film to comics was fairly painless. "I walked out one Friday night and never came back."

Barks started working with the characters he was given. Donald; Donald's nephews, Huey, Louie and Dewey; Donald's girlfriend Daisy and went on to invent characters of his own with personalities so vivid that some are familiar even to non comic-reading folk. Scrooge McDuck is as well recognized a skinflint as his namesake Ebenezer while Gladstone Gander is renowned for his fabulous luck. Other characters in Barks' panoply of notable Duckburgians include Gyro Gearloose, Magica deSpell, the Beagle Boys and the Junior Woodchucks.

"Those characters evolved from a definite need in certain scripts for characters of a definite type," says Barks. 'None was invented consciously with the intent to use them again and again. Had I thought would find so many uses for Gyro Gearloose, would have made him cuter and shorter and thus, more easy to draw.

Scrooge McDuck was the most serendipitous of the Barks creations. Donald had to spend Christmas in a bear-infested cabin in the wilderness, and a rich miserly uncle was created to own the necessary cabin. The rest is history. Long before Rhoda or Laverne and Shirley, Scrooge joined the ranks of famous spin-off characters. Interestingly enough, for all Scrooge's popularity he has never really hauled his own weight. While Donald and the boys go off on adventures

> "In twenty-five years I thumped drums for all sides of many issues without, I hope, preaching convincingly about anything."

WALT DISNEY'S
Donald Duck
"LAND of the TOTEM POLES"

ALE

WAK!

1313

Monsters is a colossal 7" x 17" volume that is a handsome portfolio of the gruesome and grotesque conjured up by Berni Wrightson's enchanted brush. **Monsters** full page illustrations are accompanied by equally revolting and droll rhymes penned by Phil Seuling. Bound in full-color covers, **Monsters** is $4.00 plus 50.

The **Berni Wrightson Treasury** is a 52-page book with full-color covers in three parts. The first section is devoted to a lengthy revealing interview. Section Two is a comprehensive portfolio of rare illustrations. Part Three runs a complete checklist, with a complete comic story as a bonus. All for just $5.00 plus 50.

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At last a top quality magazine about the legendary Robert E. Howard! **Lone Star Fictioneer** features Conan, Kull, Red Sonja, and others. Issue 4 with full-color covers, runs an unpublished Howard adventure, with three full-page drawings by Steranko. Also Frank Frazetta, John Severin and Marcus Boas, for $3.50 plus 50.

Now you can own one of the rarest comics ever published! Produced in 1966, **Heroes Inc.** was printed for the Armed Forces but was never released! Wally Wood at his wildest. **Heroes Inc.** introduces the human fighting machine, Cannon, the mixed-up Mighty, and the lusty busty Dragonette. Limited supply— $4.50 plus 50.

Published in a big 10" x 12" format, the hall-raisers of Heroes, Inc. have returned for a second round with the enemies of freedom. Cannon, the one-man army, continues his war against anarchy and evil. The Misfits are back too, defending the planet Earth from alien invaders beyond the universe. Wood, Orlando and Vosburg. $2.00 plus 50 postage.

Here are eight full-color reproductions of the original EC classics, representing the finest horror, war and sci-fi comics ever published! Frazetta, Williamson, Wood, Davis and Crandall in these comics, the originals of which go for $20.00 and more. These facsimile editions are only $1.00 and $1.25 each, or all 8 for $7.50.

Alex Toth tidelines the book with a new 10-page tale, followed by Dick Giordano's 8-page illustrated story without words. A Mike Hinge robot portfolio follows. In addition to a pulp-mystery satire by Mike Zeck and a funny animals sword and sorcery saga by Joe Staton and Nick Cuti. All this, plus Wally Wood. Be in your **Witzend** now. $3.50 plus 50 postage.

Created just after his EC Comics period, Wally Wood's historical prints represent four of his favorite themes: the pageantry of Cleopatra, the spectacle of Joan of Arc, the valiant stand at Concord, and the aerial conflict of Claire Chennault's Flying Tigers. Originally $5.00 a set, all four prints are now only $3.00 plus 50.

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Send your mind rocketing into fantastic adventure alongside the Starship Crew! At last, a poster guaranteed to engulf you in a galaxy of mind-expanding color designed by Steranko. The Starship Crew poster is a fantastic time capsule that will give your eyes Andromeda Strain. Available now for only $1.25 plus .50 postage and handling.

without Scrooge. Scrooge never appears without Donald, Huey, Louie and Dewey to back him up.

The idea that "funny" comics must necessarily be devoid of thought and substance reduced to a sort of Anita Bryant sunshine view of life is quite erroneous in the case of the Duck stories. Barks satirized many facets of the human condition: wealth, pride, arrogance, and on one occasion, hippie fashions of American life, Motherhood and the private swimming pool (WDC#385, 7/73):

While the kids are away at summer camp Donald calls in Skyblue Pools of Romance Inc. to transform his mundane backyard to a June Moon lit and lushly from camp they stand in the backyard wondering at the marvelous new sunken chlled garden. "Look" one says, "a diving board! Maybe it's to stand on when he dive bombs the cabbage moths!"

Stories could entertain other than suburban violence. In **The Magic Hourglass** (1950), the ducks fall into the hands of an evil shiek. As they are brought into his presence he hisses, "So you came all the way from America to find the Oasis of Noisal Before I have you boiled in camel fat tell me why." It's not quite the EC treatment Jack Davis once gave an obese wife whose husband rendered her into camp oil in a lit o plique but the

responds the villain. "Why do people dance? Because they like to. Because it amuses them. I like to scare people!"

Like so many artists who toiled to meet deadlines, more work was produced from simple expediency than from a desire to promote a particular philosophy. In a letter Barks once explained: "To those who inquire about my reasons for creating certain situations for certain stories, I can only say that at all times my writing was intended to entertain, and that any offbeat business which appeared in stories got there because it might make the reading more interesting. As for business that seemed to carry political or

ducks from the outside, picking up on the specific untruth of the three-fingered gloved hand. Barks isn't concerned with physical attributes of the characters but sees them rather as caricatured human beings and draws his stories from the flaws in their essential humanity. Artists work in diverse media. Rodin expressed himself in stone; Barks dealt in ducks.

Modest as he is, Barks does recognize the worth of his material. When I first wrote to him expressed my great admiration for his superior work. In reply he said, "The superiority you detect in my stories is mostly the hard work I spend polishing my scripts and the

prices of Barks material. While some purists decry this fact, Barks expresses a different point of view. "Bless those collecting boys, he wrote. "If they hadn't made such a noisy furor with their hobby comic books would have been a forgotten fad long ago. Fortunately that did not happen, and Barks had at last achieved his deserved recognition.

In 1973 when Finch's mammoth **Art of Walt Disney** was published there was no mention of the good artist. Yet by 1977 Barks name is familiar enough to appear in sources as diverse as the Alexandria (Louisiana) **Daily Town Talk** and the **National Lampoon**. Barks himself ap-

All Duck characters copyright Walt Disney Productions

lagoon, complete with pelicans. The instant the neighborhood kids catch a glimpse of this Shangri-La, it's all over for Donald. Despite the high fence around his oasis dogs bite, and pistoons of forked-tongued, granite-jawed mothers (no fathers, interestingly) descend like jackals on a tasty carcass. Donald is damned for allowing the kids in and cursed for trying to keep them out: he is held accountable for every skinned knee and sunburn in the neighborhood. Without ever having had a swim himself, Donald is finally run to ground by the mob of hoodlums and their offspring and sits barricaded indoors listening to shouts of, "Open the door, Mr. Duck, you beast!" When the hapless return

imagination that could consider the idea of boiling in camel fat might have given Davis. Ghastly at all a fun for their money.

A more existentialist villain in **Terror of the River** (1948) holds Donald prisoner in the belly of his steam-driven sea serpent. He intends to kill Don but first yields to the impulse to gloat.

There they go to spread the alarm! Before night my little plaything will be known as the Terror of the River Haw! Trembling sheiffs will toss dynamite in the water! Jittery people will hunt the serpent with shotguns! Haw! But I won't be here. I'll be down the river scaring more steamer crews with my terrifying invention!" "But why?" asks a puzzled Donald. "Why all this scaring?" "Why?"

philosophical meanings assure you that such meanings were either unintentional or were burlesqued to beef up the humor. In twenty five years of writing thumped drums for all sides of many issues without hope, preaching convincingly about anything.

All of this is not to say that the good artist didn't approach his work with skill and insight, but to show that he had no particular axe to grind. Human foibles viewed through the Duckburg lens gave Barks plenty of material and his approach to his characters defined his attitude to a degree. In the Disney parody in **MAD** 19, Kurtzman takes off on the fact that Donald Duck has only three fingers. Kurtzman analyzes the

extra effort I put into the drawings to make them clear and understandable. The fact that I am one of the rare few who does both the writing and the drawing on each story contributes a certain smoothness to the final product.

Barks also had one of the finest pen techniques in the comic industry although surprisingly he didn't care much for the medium. "I never tried to do pencil or pen and ink drawings of an art or serious type. All of my line work has been cartoons only. I've never been able to enjoy ink art or illustration, even by such masters as Charles Dana Gibson or Russell Patterson."

One result of the burgeoning interest in comic collecting has been an accompanying rise in

peared recently in **Squa Tront 7** with a letter about fellow artists Harvey Kurtzman and Bernard Krigstein.

Barks once wrote to a fan, "To those who inquire about my personal history and background, can only say that I hope they have formed illusions that are flattering and interesting. In my seventy-some years I have always been one of those faceless bystanders visible in the out-of-focus edges of the crowd photos of anonymousities gathered in nameless places for events that no one remembers."

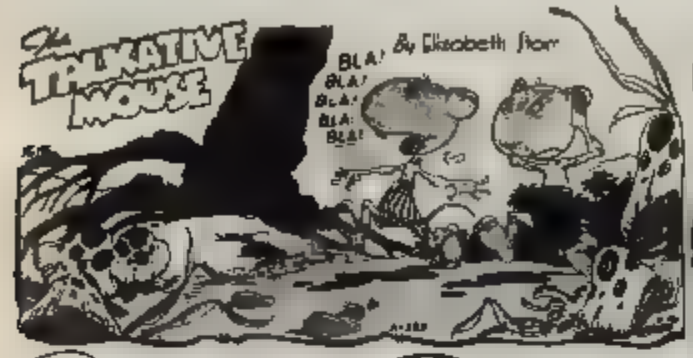
That is the way Carl Barks sees himself but I prefer the opinion of another fan who said, "To me, he's the Homer of comics."●

E. G. Gessner

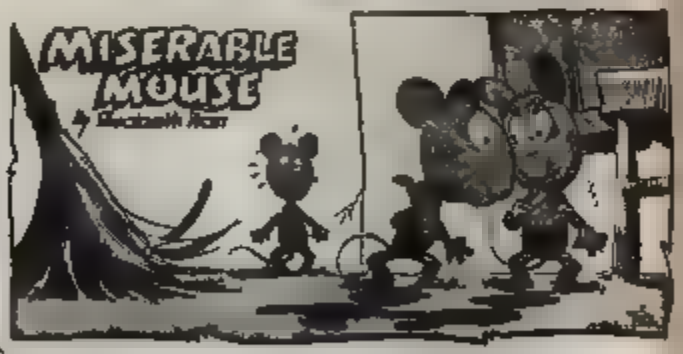
FRAZETTA FUNNIES!

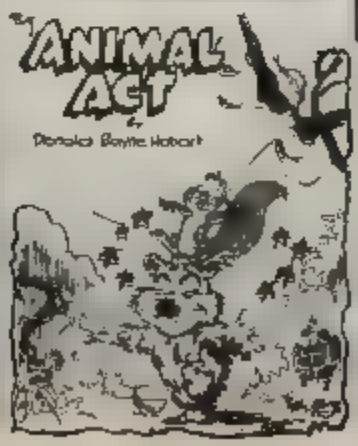
Frank Frazetta is best known for his virile, dynamic paintings of savage muscle-bound barbarians and well-endowed women. But there is another Frazetta that is seldom recognized and forgotten: a Frazetta of bittersweetness and unleashed innocence.

This is the funny animal Frazetta, who's ducks and pigs, goats and chickens romped through the pages of Barnyard, Goofy Happy and Coo-Coo Comics for Standard publications from 1947 to 1949.



BRUNO BEAR
NO HOUND!
I SAID IT ONCE AND I'LL SAY IT AGAIN: I'D BUY A DOG BUT THEY'RE TOO MUCH TROUBLE TO TAKE CARE OF!
BUT HAPPY-- DOGS AREN'T ANY TROUBLE! EVERY BODY KNOWS THAT!
Pet Shop



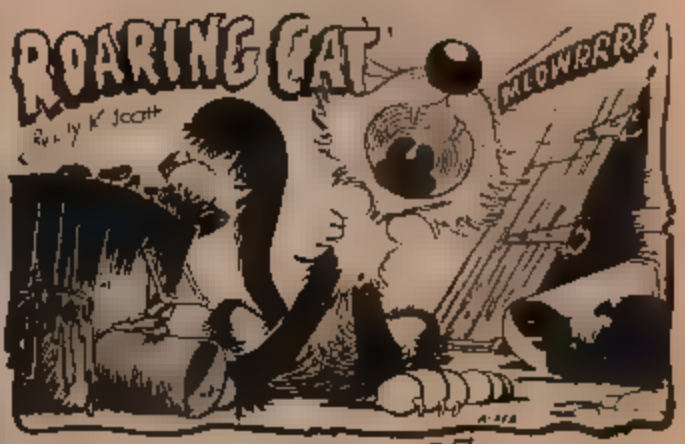


The raw visal energy that would drive forward from so many later paintings was not developed yet, and appeared only in the richly detailed flora and fauna and meticulously rendered animals who were both cuddly and unique.

Frazetta's style in this period was evident in every jungle and swamp scene, but the funny animals themselves bear no resemblance to the Walt Kelly or Disney concepts so imitated in their day. They bear a superficial resemblence to some Warner Bros. cartoons from the 40s, but are often overpowered by Frazetta's preference for realism and abundant brushwork.

Most of Frazetta's funny animals were done to illustrate text stories, so they occupied only one quarter of a comic page. He also drew a number of complete stories however and exhibited a flair for humanizing animals that would personalize each piece.

All of Frazetta's work at this time was signed 'Fritz,' a childhood nickname and gives an indication of the things to come. The realistic detail of Conan and the charm of L'il Abner's schmoos are both evident in these funny animal pieces and offer yet another facet of Frazetta, the fantasy artist.



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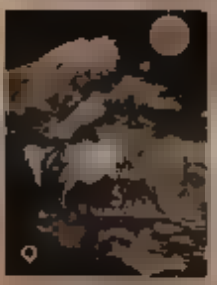
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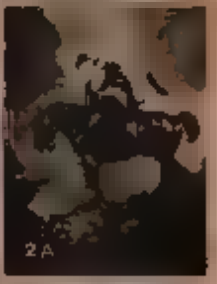
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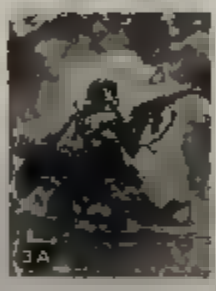

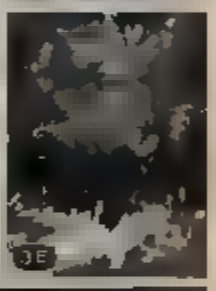

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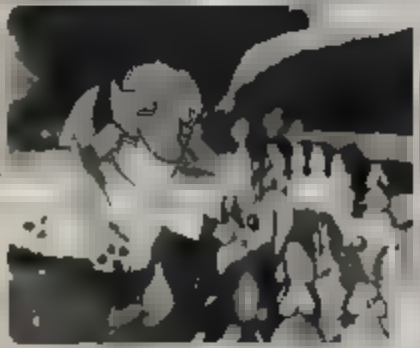
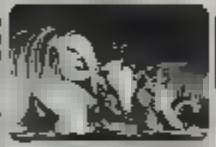
Frazetta is back again, with a second full-color collection of rare and unpublished paintings in The 1978 Frank Frazetta Calendar. Here are 12 dynamic and dramatic paintings which did not appear in any of the Frazetta books, an unforgettable gallery of slave girls, barbarians, warriors and warlocks in ferocious battle. These are the paintings that originally graced Robert E. Howard, Edgar Rice Burroughs, Science Fiction Book Club and sword and sorcery paperback covers, and were often repainted by Frazetta to enhance their impact and beauty. As a bonus, there is also a poster-size centerspread of the his boo *Fire Demon*. Altogether, you get 13 beautiful and powerful paintings that will hang on your wall through the new year. The last Frazetta Calendar was a sell-out success, so get your copy of the 1978 Frazetta Calendar today for just $4.95 plus .55 postage and handling. Ready in August.

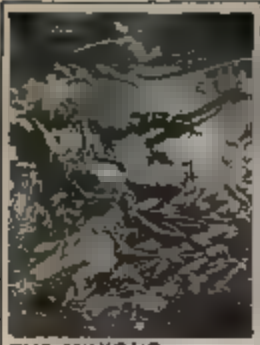
It's the newest and best collection of art yet from the master of fantasy, Frank Frazetta. An invaluable addition to any collection, The Rare Frazetta collects dozens of hard to find pieces under its full-color covers for the first time ever. Many of the artwork is from out-of-print portfolios, movie posters, records, posters and magazines, science fiction book club promotions, paperbacks, many of these drawings and paintings were originally issued in limited editions and immediately became collector's items. The Rare Frazetta will be available for a limited time only, so order your copy while you can. It's a gallery collection of women, warriors and wizards they deserves a place on your shelves, for just $5.95 plus 50 postage.

FANTASIA
ITALIAN
STYLE

ALLEGRO







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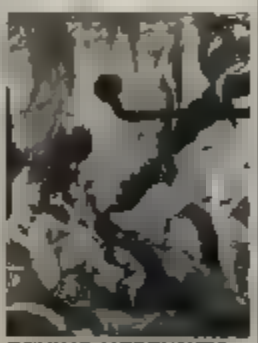
CONAN
Mike Kaluta
$3.00 plus .50 postage



BEHIND NEPTUNE'S THRONE
Mike Kaluta
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SPECIAL SALE

For a limited time only we are offering these exciting posters at special bargain prices when ordered in quantity. We must make room on our shelves for new books, posters and products so we are advertising these prints at a fraction of their usual price. Now you can save up to 50% on this outstanding line of posters. Take advantage of the lowest prices ever offered - NOW! Simply fill out this special order form.

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- Siegfried
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1 poster	$3.00 each plus .50
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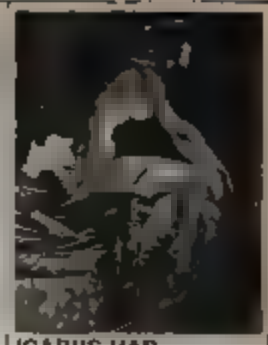
8-10 posters	$1.75 each plus .75
or more	$1.50 each plus 1.00



ICARUS HAD A SISTER
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Steve Hickman
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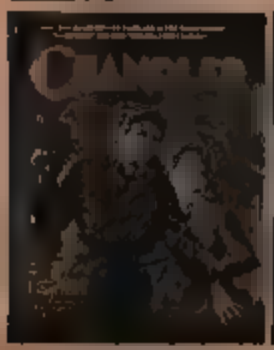
FIVE FANTASTIC VOYAGES!

Philippe Druillet is more than just a comic artist, or even a dream-weaver. He's also an emotionally violent poet, designer and machinist. In his stories, passions erupt, metal screams, color rages and legions of mutated beings and hostile galaxies. Here are five full-color Druillet books just imported from France and packed with devastating visual synthechnics.

The 5 Voyages of Lone Sloane is an award-winning odyssey through a tortured mechanistic universe. Delirius is a chronicle of cosmic warfare in a scientific Sodom and Gomorrah. Yragael is a tale of swords and sorcery on a gradiy bizarre scale, which combines with its sequel, Urm the Foot, to create an apocalyptic epic of creation, vengeance, and destruction. The Night is Druillet's most personal concept, pitting thousands of spaceborne cyclists against Death itself. These 9½" x 12½" volumes are hardbound and printed in French, with approximately 70 full-color pages for $5.50 plus .50 postage each. Easily the most shattering graphic science-fantasy series ever published!



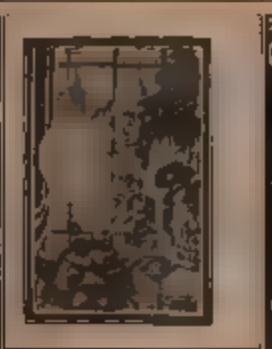
Written and illustrated by Stefan Ho **Chandler** is a 128-page, innovative color evocation of the 40s private-eye. *The Digest Edition* is $1.00 plus .35 postage. *The Deluxe Edition* is a larger volume on heavy stock for $4.95 plus .55. *The Deluxe Edition* is a Deluxe copy with a unique autographed bookplate, limited to 250 copies, for $7.50 plus .50.

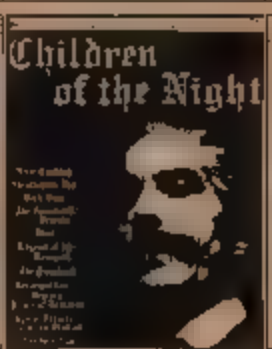
The Son of Sherlock Holmes is the newest volume of FICTION ILLUSTRATED written by Byron Preiss and illustrated by Ralph Reese. This handsome volume is bound beneath slick heavy board covers and features 20-pages of full-color excitement and is only available only in this format for $4.95 plus .50 postage and handling.

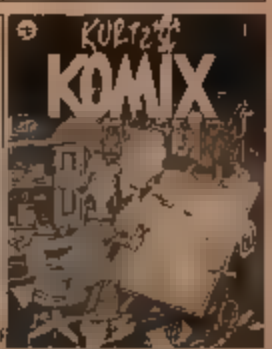
Tarzan! As never before! In an 48-page full-color hardback adventure previously unavailable in the United States. Here is the savage ape man in all his fierce glory written and drawn by Russ Manning. An all-new adaptation of **Tarzan in the Land That Time Forgot** by Edgar Rice Burroughs. This book is 8" x 11" in size, printed in England, and a genuine bargain at $5.00 plus .50.

In **The First Kingdom**, artist and writer Jack Katz has created a sweeping mythos in the tradition of Tolkien, Howard and Lovecraft. He begins the 24-book long epic of global destruction and charts the rebirth of civilization. Unlike any established comics. **The First Kingdom**'s opening chapters are ready now for $1.00 each plus .50.

It's easy to draw monsters when you follow the step-by-step instructions in this 38-page book loaded with advice and many professional secrets. You will be guided from your first rough sketch to the finished drawing. There is also an advanced section on drawing in ink. **HOW TO DRAW MONSTERS**, written by professional artist Harry Borgman, is $1.00 plus .35.







Here are 2 new Shadow posters painted by fantasy artist Michael Wm. Kaluta which resurrect the feared and famous 40s crimefighter in yet another style. **The Master of Men** is a haunting and bizarre portrait. **Creation and Merge** uses features the pair in a casual but dramatic pose. Starting, get both posters in full-color 21" x 28". Both for $5.00 plus .50.

Bigger and better than ever, the ultimate EC Comics fanzine is ready with another collection of art and articles exploring in depth the pre-Mad productions of Bill Gaines and the greatest artists of the 50s. A 52 pages, with 28 in full-color. **Issue Three** is a showcase production with art by Harvey Kurtzman, A. Williamson, Bernie Krigstein, for just $4.00 plus .50 postage.

If Hammer Films and your cup of blood and Christopher Lee and Vincent Price are the names you look for in films, **CHILDREN OF THE NIGHT** is for you. Issue 1 has contributions by Robert Bloch, Christopher Lee and Forrest J. Ackerman. $3.50. Issue 2 showcases Kevin Francis-Jones, a Dracula poster by Dick Giordano and more. $2.50.

Pure Images is a new quality color magazine devoted to TV and Films. The first issue features articles and interviews on *Sinbad and the Eye of the Tiger*, *The Spy Who Loved Me*, *Wizards* and more. Packed with photos and exclusive preview news and information. Just $2.50 plus .50 postage.

In the field of cartooning, Harvey Kurtzman is considered to be the original underground artist with his wild, yet exceptional gags and satires that clashed poignantly against the mediocrity of the 50s. Now here is a new collection of Hey Look, *Shadow* and *Pot-Shot Pete* tales with a new color cover. For only a buck, **Kurtzman Komix** is a grab-bag bargain of rare genius.

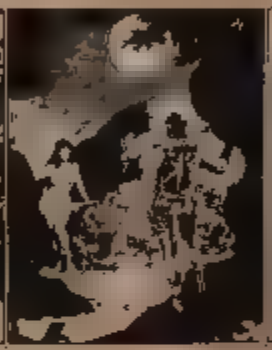
STARS BRUNNER JONES SMITH

What are ground-level comics? Well they're not underground but they're not overground either in a way they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the overground artists in a format without censorship or the restrictions of the Comics Code. Issue 1 features the 1st appearance of Cody Starbuck with art by Starlin. Chaykin. Simonson others. Issue 2 introduces Stephanie Starr with art by Adams. Starlin. Giordano others. Issue 3 stars Dragonus and Linda Lovecraft all drawn by Brunner. Veitch. Leialoha others. Issue 4 spotlights Cody Starbuck's return and art by Chaykin. Veitch. Leialoha others. Issue 5 introduces Gideon Faust and features Chaykin. Sutton. Brunner others. Issue 6 features Michael Moorcock's Elric in *The Prisoner of Pantang*, adapted by Bob Gould and Eric Kimball with a newly painted cover portrait by Jeff Jones. Ray Bradbury. Alex Nino and Joe Staton's Gods of *Mount Olympus* are also featured. Issue 7 contains art and stories by Joe Staton. Mike Vosburg. Steve Englehart and Mike Friedrich with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews this most ambitious project yet. Issue 8 begins a three-part adaptation of Wagner's *Parsifal* by Craig Russell who also provides the wraparound color cover. John Workman continues the tales of Mount Olympus series, and here is also new art by Gene Day and Kelt Steacy. Issues 1, 2, 3, 4 are $1.00 each. Issues 5, 6, 7 are $1.25 each. You must be 18 to order but you'll be glad you did.

The Supergirls — they're super-sweet, super-sleek and super-sophisticated girl drawn with tender loving care by Stenanko who spared no effort in his relentless research on the subject! An inspired calendar or inspired collector's item. **The Supergirls** is a giant 10½" by 18" collection of a dozen devilish damsels for just $3.50 plus .50.

Look out! Run for cover. Hit the deck. Do anything but cover your eyes, because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest. **SALLY FORTH** is Wally Wood's most outrageous creation. But why imagine it all? Sally is here and ready for the asking in a big 10" x 2" book at $3.50 plus .50 postage. You'll love **SALLY**.

She's back. Wally Wood's wondrous Princess of Peril does her undressed best against the forces of evil. Sneaky G.P. Dahl and a gallery of curve-chasing crazies are loose again in a *four-de-force* of Mad humor brawls and breads that have made Wood a household name in sleazy joints around the world. Grab **Sally Forth 2** for just $3.50 plus .50. She's quite a handful!



Suddenly under a burning vermilion sky he realizes he is not alone. There, across a deep shimmering pool he makes contact with one of the alien inhabitants and her strange, lumbering pet. For the moment they are the only two people in an unearthly garden of eden. Heaven or ? **ADAM AND EVE**, a stunning new high-quality art print, $3.00 plus .50 postage.

The Adventures of Lance Green features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline*, replete with a dastardly villain, a mysterious courtesan and a secret agent all of whom try to keep Green under wraps, ropes, chains and leather. 140 pages, 18 in color for $2.95 plus .50 postage.

THE LAST CELT is the definitive book on Robert E. Howard! Glenn Lord's massive (4.5 pages) hardbound volume is divided into four sections each of which could be a book in itself: an *Autobiography* written by REH. *Biographies* by Lovecraft, Lord, E. Hoffman Price others; *Bibliography* listing all of Howard's works, and *Miscellanea* a collectible of letters, mags, pulp cover reprints, photos, much more. $20.00 plus .75 postage.

ROGUES IN THE HOUSE is a new volume in the matched CONAN series. This beautiful hardbound book features eleven full-color paintings of the mighty Cimmerian by fantasy artist Marcus Boas. In addition, **ROGUES** also contains the CONAN classic *From Giant's Daughter*, one of Howard's most compelling and memorable sagas. Superbly printed and bound, **ROGUES IN THE HOUSE** is now available at $15.00 plus .50.

THE DEVIL IN IRON is another in the matched series of CONAN volumes. The savage Cimmerian all-by himself with the pirates of the Red Brotherhood and discovers the ancient palace-fortress of Dagon with its malevolent devil-god. More swordplay and sorcery will be found in the second tale, *Shadows in Zamboula*. Printed on quality ivory-laid stock with six full-color illustrations by Dan Green. $15.00 plus .50 postage.

BLACK VULMEA'S VENGEANCE & OTHER TALES OF PIRATES is a fine hardbound collection of three sea-going, swashbuckling sagas by Robert E. Howard in the thundering tradition of CONAN. *Swords of the Red Brotherhood* is Howard's best and longest pirate adventure, published here for the first time. Crimson stories of lost ships, devil-haunted treasure and barbaric revenge with seven new illustrations. $15.00 plus .50.

THE SWORDS OF THUNDER features four of Howard's most vivid tales of sword and sorcery action: *Lord of Samarcand*, *The Shadow of the Vulture*, *The Lion of Tiberias* and the title story. These savage epics originally appeared in the pages of **Weird Tales**, **Oriental Stories** and **Magic Carpet**, and are collected in a handsome hardbound volume with over 100 illustrations by Roy Krenkel. Limited edition of 1,250 copies. $12.00 plus .50 postage.

COMIXSCENE

Anybody wanna buy a duck in a blue derby?

Or how about an Eternal slightly used? Or maybe even a vanquished Champion?

That's the news in the comic world, along with Marvel's entry into the dollar comics market.

Howard the Duck is in the public eye once again apparently too successful for his own good. The Walt Disney people took a long, hard look at Howard and started drawing up legal papers. Reportedly Disney was not very happy with Howard when he was a comic book celebrity but when the ol' shifty fowl hit the newspaper funnies they decided it was time to take action. Steve Gerber, Gene Colan and Marvel were notified to cease and desist their duck doodling or suffer the wrath of the mouse. Exactly what offended Disney is still unclear and they certainly don't have a patent on ducks but the argument eventually settled on Howard's blue hat and coat, apparently clothed ducks are a specialty of the mouse factory.

So in order to keep the peace and stay out of court, there are changes in the wind for Howard.

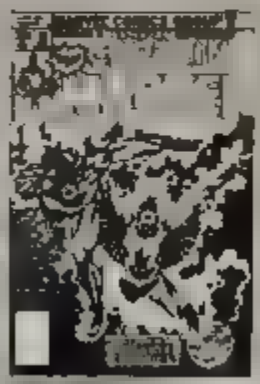
howard's hat trick

The most obvious difference will be in the colouring of the Sunday newspaper and comic book series as Howard switches from Donald Duck blues to a less offensive grey derby and red coat.

All of this activity surrounding Howard is coming at a very strange time since the series are not what they were and the newspaper series has hardly started. Steve Gerber was even taken off the book as editor writer for a day or so until he promised Stan that the stories would become less esoteric and psychologically hung-up.

Hogwash. Thanks to the enormous success of the Kiss color magazine, 250 000 initial print run with another 90 000 on a second printing, Gerber has a lot of clout and there are dozens of plans to produce everything from **Howard the Duck** color magazines to **Howard** black and whites to a follow up **Rolling Stones** magazine guest starring Howard. The advantages of these formats are that they operate beyond the comics code and will allow Howard to actually spend the night with Bev.

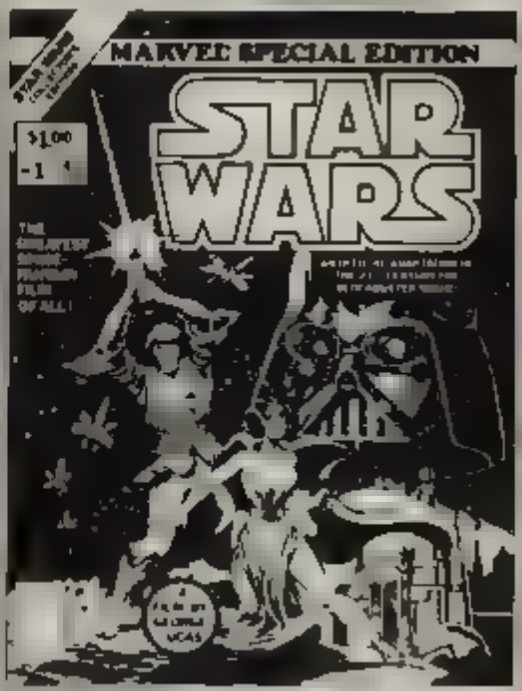
Switching from the comic survival to the cosmic casualties. **The Eternals** will make their last appearance with issue 9. Truly baffling confusion in a too divergent highbrow/lowbrow sales and eventual cancellation.

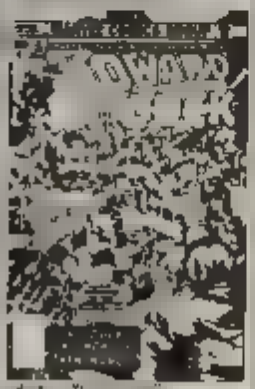


35-cent times with occasional experimental giants allowed by the licensing contract. Frank Robbins has drawn the first half of the 80-page mammoth with Ernie Chan finishing the rest of the book.

The dreaded deadline doom has become a real problem at Marvel as too many titles compete for the talents of too few artists and writers. In July of '78 9 books missed their assigned shipping dates. The **Invaders** and **Ms Marvel** simply decided to skip a month this summer and Jan Wein is doing a George Tuska Ernie Chan Doc Savage story originally slated for **Marvel Spotlight** to fill out a Hulk annual. The trouble is that the Hulk isn't even in the story. Ever Roy Thomas' new Captain America assignment is late with its second issue forcing the appearance of a Human Torch all of tortured long the friendly storyline.

Virtually every top artist of the 60's is currently working for Marvel but the enormous production load has not only stalled their best efforts but has obscured many new jobs with hundreds of pages of mediocre space filling. Kirby is the only top-flight artist or writer who really creates more than half of his jobs without falling back on Dr. Doom and faded glory but even he is inundated by the other 20 books a month peddling old villains and old formulas. Sadly these have become the standards of the 80s.





Kirby will leave the series with some regrets and a definite conclusion tying together all the Eternal struggles and problems for the final issue.

Also slated for cancellation **The Champions** have their name and go back to becoming mid-level sidekicks and back up **The Avengers**.

The Man From Atlantis will be a monthly Marvel title this fall tying in with the deep homage pioneered by DC. After the premiere Stan Finds Atlantis will become one of the regular

Colan has been assigned to work on a fill-in issue. Ross Andru has also finished a 5-page Tales of Sorcerer filler just in case.

John Carter II was unexpectedly inked by Rudy Nebres when Nebres found himself committed to finishing up a Ring Quill story.

Make the already late job even tougher. Nebres had to ink on tracing paper over xerox copies of Gil Kane's pencils.

Jim Starlin has been keeping himself busy this summer by doing two giant-sized annuals for the **Avengers** and **Marvel Two-in-One**. He has also finished penciling a Hulk story for the black and white magazine a months and project inking all these jobs is Joe Rubenstein a New Asterisk-originally Associates alumnus.

starlin set for encounter

Starlin is also given the inside track on the Marvel adaptation of Steven Spielberg's **Close Encounters of the Third Kind**. The project is being continuously delayed due to Spielberg's intense secrecy surrounding the project and the fact that the film is in a state of constant change. The latest problem besetting **Close Encounters** is reportedly Spielberg's dissatisfaction with

COMIXSCENE

The [illegible] effect [illegible] the entire [illegible] sequence already [illegible] and is starting again [illegible] the comics [illegible] quandary.

Marvel will continue their **Star Wars** series after the [illegible] has ended [illegible] new stories [illegible] Because of the film's [illegible] success a giant Marvel [illegible] is being planned to gather the entire [illegible] under [illegible]

[illegible] **Star Wars** [illegible] whole new brand of [illegible] melodramas. George Lucas has already [illegible] however he will only executively produce the second **Star Wars** film for '79 and has already begun working on a '30s crime drama, **The** [illegible]

[illegible] upcoming **Superman** [illegible] then more than [illegible] number before [illegible]

[illegible] beginning this fall.

The [illegible] series of comics is also supposed to be enjoying great success [illegible] because [illegible] comics

again [illegible] are being permanently added [illegible] **Spectacular** series featuring 64 page [illegible] bi-monthly basis. Additional [illegible] giant series [illegible] are being contemplated.

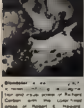
[illegible] summer [illegible] providing impressive statistics [illegible] being applied [illegible] stories and [illegible] continued stories in a regular

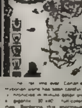
basis. The idea is to make these books part of a continuing, progressive [illegible] series rather than expensive one-shot stories. This was a favorite trick of Marvel's in the '60s and did generate new sales and interest

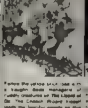
[illegible] each [illegible] higher sales and interest through [illegible] dependency. Right now though it's all a great experiment [illegible] upcoming

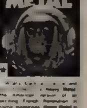
super-giant [illegible] potentially involving hundreds of pages [illegible] The difference is that no story need be [illegible] fragmented over [illegible] issues [illegible] that each book [illegible]

massive 64 page [illegible] [illegible] projects are [illegible]









Bloodstar [illegible] tion and visual power of Richard Corben with the [illegible] prose of Robert E. Howard. **Bloodstar** is 100 pages [illegible] hardbound with a [illegible] full-color dustjacket for $14.95. Signed editions are available for [illegible] The **Bloodstar** poster is also available for [illegible] and signed for [illegible]

[illegible] Conan's Hyborian world has been carefully [illegible] on a gigantic [illegible] full-color map. Bordering this enormous [illegible] is a collection of [illegible] and as a special bonus you'll get the **Gazetteer of the Hyborian World**, a dictionary [illegible] of Conan's life, [illegible] All for just [illegible] plus [illegible] postage.

[illegible] **Pogo** [illegible] returns for his fans in a 32 page [illegible] volume that is part of a new series of [illegible] books. Not just reprints, these Pogo [illegible] contain a wealth of material spanning Kelly's entire career including funny animal comics, the Disney years and poster art, with a Kelly [illegible] cover. [illegible]

Follow the yellow brick road [illegible] a [illegible] menagerie of [illegible] creatures on **The Lizard of Oz**. The [illegible] leads the [illegible] parade on this [illegible] full-color poster homage to a great fantasy creation [illegible] style [illegible] and the Lizard together for the first and last time [illegible] All for just [illegible] plus [illegible] postage.

[illegible] **Heavy Metal** [illegible] the American version of the [illegible] French [illegible] in comic magazines, **Heavy Metal** is packed with art by Richard Corben, Vaughn Bode and Berni Wrightson as well as [illegible] stories by French creators Druillet, Giraud, and [illegible] Using both full-color and black and white on slick quality paper

news/views/reviews from the world of comics

the **Superman vs. Wonder Woman** project, and no one can predict when Adams will finish rewriting Denny O'Neil's **Superman vs. Muhammad Ali** script, let alone finish drawing it. Only Rich Buckler seems to be on schedule with the **Superman vs. Shazam!** tabloid for early '78 release.

Gerry Conway has become the DC workhorse in the last few months, filling in for other writers between deadlines on his own books. Conway has done a number of stories for **Action, Superman** and **Superman Family** to satisfy his Man of Steel creative urges. He's also up to next May in **Wonder Woman** scripts, and praying that the TV series doesn't go through any substantial changes when it makes the switch to NBC. And for Christmas, Gerry has done a **Justice League of America** story that features the Three Wise Men of outer space.

Hawkman will be making a solo return to DC in the pages of **Showcase** 101 to 103. Al Milgrom and Murphy Anderson will be illustrating the stories by Jack C. Harris, and Joe Kubert will return to the character for the third time in his career by providing the covers. The plot concerns an intergalactic war, and pays homage to another popular hero from the 60s, Adam Strange.

Following Hawkman, *The Fabulous World of Krypton* will be explored for three issues, featuring the scientific contributions and revelations of Superman's father, Jor-El.

Nelson Bridwell is bringing Captain Marvel Jr. and Captain Nazi back into the **Shazam!** spotlight, with art provided by Alan Weiss. The long standing Captain Marvel cross-country travelogue is also winding up now that they don't have to be contrived to fit in particular settings.

Bridwell has also bumped the two normal Super-Friends kids, Wendy and Marvin, out of their comic, to make room for a pair of super-powered children. The girl, Channa, can transform herself into any animal she chooses, and the boy, Zann, can take on watery characteristics (ice, whirlpools, fire hydrants), allowing both characters to become participants in a story's action, rather than the victims.

There is another yet untold secret origin in the wings, waiting to pounce upon comic readers next year, this time revealing the past of Black Canary, The Ray and a member of the Justice Society. Don't worry, the super villains will also have their day, as soon as someone comes up with a plot.

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batman build-up brewing

Batman 300 is due, and the festival production atmosphere is being warmed over to greet its arrival. David V. Reed is writing about Batman's Last Case, a tale set in the far future, illustrated by Dick Giordano.

Superman Team-Up 1 (with the Flash) and **Green Lantern** 100 are also in production, but no artists have been decided upon yet. There are also a number of brand new books and projects being prepared by various editors and writers, including a new character called Firestorm.

Next issue, **MEDIASCENE** will feature an expanded comics news section, and an up to date profile on the **Superman** film. New books and new stars will be featured, so watch for it!■

Goes by the name **Scarface Duck**. Now full-color, 19" x 24" wanted posters are available, taken from official file renderings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual, and make every effort to apprehend him. **Scarface Duck** will not be in circulation long, so do your part to shorten his loathsome career of crime. Just $3.00 plus .50.

Avast, me Duckos!! Ship aboard with the fowlest cap'n ever to sail the Seven Seas! It's the **DUCKANEER** and his lusty crew, ready to cast off on a plunder cruise under the grim aegis of the Jolly Roger. Sir Francis Brunner IV has captured his likeness in a full-color 19" x 24" poster that's ready to hang from your highest yardarm—yours for just $3.00 plus .50 postage.

Relive this memorable moment in film history with a feather-ruffling poster of Barrymore Duck, captured forever in all the malefic evil of his infamous 1931 Unicycle Pictures role, **DRAKULA**, directed in atmospheric black and white by George Chaplain. The hypnotic eyes, fanged beak and swirling opera cloak that scared the pinfeathers off moviegoers for $2.00 plus .50.

Waughh! The hard-boiled egg has hatched! **Quack** quakes with far-out funny animal fantasies, from Cap'n Frank Brunner's sea-faring *Duckaneer* to Alasdair the Rabbit Wonder by Aragones and Lelaicha. There's also *Duck Death*, more Rabbit Wonder, Chaykin, Scott Shaw, Alan Kupperberg and Dave Stevens. Each issue is just $1.25 plus .25 postage and handling. Wauk!

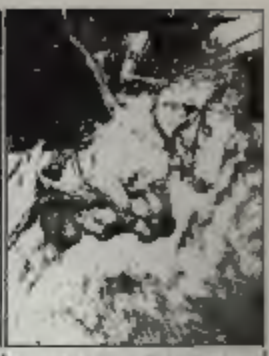
Howard's speechwriter, Steve Gerber, reveals all in this issue of **FOOM MAGAZINE** in a candid, outspoken interview on the hatching of a candidate and his political roasting. In addition, the full contributions of Brunner, Colan, Ploog, Mayerik, Lelaicha and others are revealed to the public. The straight, hard-hitting truth for $1.25 plus .25 postage. *Pleasure, indeed!*

The Shadow is back! Two of his most bizarre adventures, long out of print, are available now in a handsome facsimile edition. In *The Crime Oracle*, the Master of Darkness battles the gruesome, disembodied spectre, The Head. Then, The Shadow glides through Chinatown's exotic alleys to pull the *Teeth of the Dragon*. Both for just $2.50 plus .50.

We've just located two of the rarest and most unique items for the Shadow collector—a pair of posters from out of the turbulent 30's. Drawn in the style typical of the era, these striking posters were originally used to promote the master crimefighter's adventures in the pulps, and have long since been lost to the ages. Printed in midnight black and crimson red. $3.50 plus .50.

Who knows what evil lurks in the hearts of men ? The Shadow knows, and you can too, if you keep up with his latest exploits, now available in paperback form. You can get the first six paperbacks for $5.00 and .50 postage and handling. This set contains **The Living Shadow, Hands in the Dark, Mahogany on the Spot, The Black Master, Double Z** and **The Crime Cult.**

More fast-paced adventure reaped from the weed of crime! The mysterious master of darkness lurks again in six more exciting paperback thrillers. This swoond set of Shadow sagas includes **The Red Menace, Max, The Romanoff Jewels, The Silent Seven, The Kings of Crime** and **Shadowed Millions.** Bring your Shadow collection up to date for $6.00 and .50 postage.



No faking! Virgil Finlay was one of the premier artists of the science fiction field in the 40s. Now, a limited edition of 500 Finlay Portfolios is available which reproduces over 30 outstanding examples of his work. Any pulp with just a single Finlay illustration would sell for several times the price of this book. Softcover, 8 1/2" x 11" in size. $2.00 plus .50 postage.

The *definitive* series on the comic book! **The Steranko History of Comics Volume 1** tells the inside story of the *Great Newspaper Strips*, the *Dynamic Pulp Heroes*, *Superman*, *Batman*, *Captain America*, *The Sub-Mariner*, *Human Torch*, *Kid Gangs* and more. 300 covers and illustrations, 96 giant 10½" x 14" pages, a wraparound color poster cover. $4.00 plus .35.

Even bigger and better, Volume 2 continues detailing the legends of *Captain Marvel*, *Spy Smasher*, *Blackhawk*, *Airboy*, *The Heap*, *Flying Heroes*, *The Fly*, *Black Condor*, *Bulletman*, scores of *Fawcett* and *Quality* heroes, and a study of the *Spirit*! 132 pages, 450 exciting reproductions, 33 full-page drawings and another color wraparound cover. $6.00 plus .50.

The Mike Hinga Experience explodes with incredible mind-blowing graphics guaranteed to turn you on! Hinga visualizes machinery and magic, spaceman, women, robots and a touch of electronic wizardry. Over 70 illustrations in a giant 10½" x 14" volume, bound in a unique silver and black cover. A limited collector's edition for $4.00 plus .35 postage.

Former *Marvel Comics* staffer Flo Steinberg lives in New York, "the big apple," and as an underground publisher has decided to pay tribute to her chosen city, aided by Adams, Wood, Williamson, Ploog, Fass, and more. Unafraid, uncensored and unshaved, they tell a myriad of Manhattan melodramas in **Big Apple Comix.** Send a buck, and see for yourself!

Now, the best of the Marvel Age can be yours on a set of 12 super 12" x 18" color posters! These super Collectors Classics feature *Spider-Man*, *Thor*, *Fantastic Four*, *Hulk*, *Daredevil*, *Silver Surfer*, *Conan*, *Sgt. Fury*, *Avengers*, *Nick Fury*, *Sub-Mariner*, *Captain America* and more — by Kirby, Severin, Smith, Buscema, Colan, and Steranko. All 12 for $2.50 plus .50.

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Volume 1 is a tour-de-force of web-slinging wonder, showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (5 titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, for $3.95 plus .55 postage and handling.

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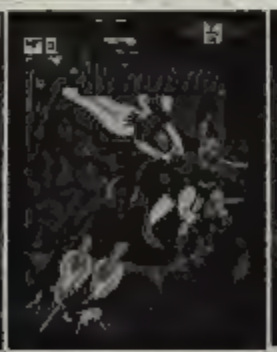

Spotlights Marvel's top superhero groups, in a hefty 116 pulse-pounding pages — and gives you mighty Captain Marvel as a special bonus. A full-color cover by Neal Adams makes this volume a collectable—and the data inside makes it invaluable. The biggest and best of the series to date, the new **Avengers Index** — $4.50 plus .50 postage and handling

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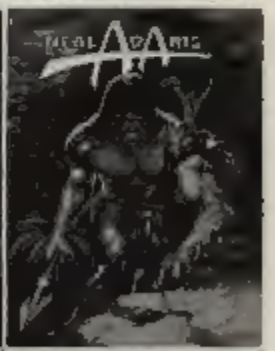
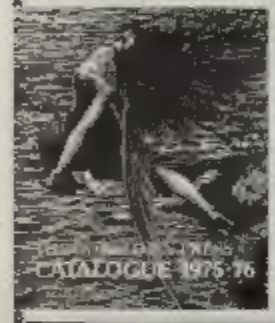


The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, and available at $5. plus .50 postage.

A



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A) CONAN — The spectacle! The savagery! The supernatural! Reproduced actual size (20"x23"), this is Smith's first new visualization of the invincible barbarian, Conan, in years. The print is a major work of art, rich in detail and expressive in technique, for $3.00 plus .75.

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F) THE ENCHANTMENT is an unearthly, enigmatic and evocative probe into the universal mystery of reincarnation. **The Enchantment** is in full color, measures 13"x25", and is the last of a limited signed edition of 1500. $8.50 plus $1.00.

G) PANDORA steals into the ancient castle's secret room, crowded with bric-a-brac, mystic curios, and the aged, forbidden box. An insatiable curiosity must be satisfied . . . Smith captures this moment in a full-color print with a wide gold border. 24½" x 24½" in an octagonal format, these are the last of 1500 signed editions, mailed flat for $20.00 plus $2.00 postage, insurance.

H) DEVIL'S LAKE is an exceptionally beautiful and haunting print, in full-color on quality paper. An overpowering 25" x 25", **The Devil's Lake** is available unsigned for $5.00 plus .50, or signed and numbered, printed on heavier paper, and mailed flat and insured for $20.00 plus $2.00.

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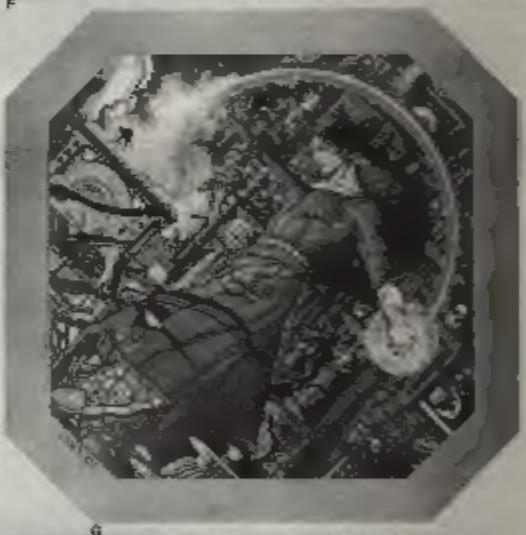

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